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EMPEROR INGIO AND PRINCESS SOTŌRI
(See *First Cherry Poem*)

The First Cherry Poem

Hana-guwashi
Sakura no mede
Koto medeba
Hayaku wa medezu
Waga medzuru koro.

*I love the Cherry, queen of flowers,
Yet love I thee, sweet maiden, more ;
Thou art my light of lonely hours :
Oh would that we had met before !*

This poem is the earliest known Cherry Poem in the Japanese language and is by the Emperor Ingio, nineteenth in the Imperial line, dedicated to his favourite princess, the Lady Sotōri. The love of the Emperor for this beautiful lady was reciprocated, for the following poem was her response to his :

Waga seko
Ga kubeki
Yoi nari
Sasagani no kumono
Okonai kanete shiru shimo.

*On my sleeve a spider crawls,
I give him welcome, love, for thee,
He says : To-night come thou to me,
Without whom every sweetness palls."*

The poem is reminiscent of the old superstition that a spider attaching itself to one's garment is an omen of good to lovers, insuring the presence of the loved one. But the love of the Imperial pair did not run smoothly, for the reigning Empress, to whom the Princess Sotōri was younger sister, was so violently jealous that the Emperor was obliged to see his lady love secretly.

The shrine of Tamatsushima in the Province of Kii is dedicated to the Princess Sotōri, who represents to the Japanese mind all that is divine in beauty, poetry, and the fair cherry blossom.



Cherry Number

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NO. 3.

Makers of Modern Japan

As Seen by the Late Shuntei Toyabe

By

WALTER DENING

CHAPTER I.



SHUNTEI TOYABE.

ONE of the principal objects of this periodical being to give publicity to Japanese thought and to reproduce in English as far as this can be done a number of well written Japanese essays, I have selected from the

pages of the *Taiyô*, as appropriate for reproduction in an epitomized form, certain articles written by the late Mr. Shuntei Toyabe, who was editor of that deservedly popular monthly from 1897 to 1899 and again from 1902 to the time of his death in December, 1908

The history of modern Japan is largely bound up with the doings and the views of her leading men. He who can correctly analyse the minds of Japan's leading men knows the secret of the progress she has made and is still making. The portraits which Mr. Toyabe

has given us are true to life. Certain ugly features are not concealed. He painted things as they were. He was a man of very limited means, but he was content to live simply. The "plain living and high thinking" that Wordsworth so much valued had its charms for him. What Hammerton calls the great problem of life, the reconciliation of poverty and the soul, seems to have been no problem at all to Mr. Toyabe, any more than it is to hundreds of other noble workers in the field of literature in this country. If Mr. Toyabe wrote for the sake of fame, he received his reward. His extensive knowledge of Chinese, his mastery of a style which combines conciseness with expressiveness, accuracy with grace, and which charms the reader by the ingenious way in which old idioms and classical allusions are made to express modern thought, place him in the front rank of the polished writers of the Meiji era. Character sketches have become common in a number of magazines, but in this class of writing at the time of his death, at the age of forty-four, Mr. Toyabe was *facile princeps*.

Before placing before readers of this magazine the ideas entertained by one of Japan's

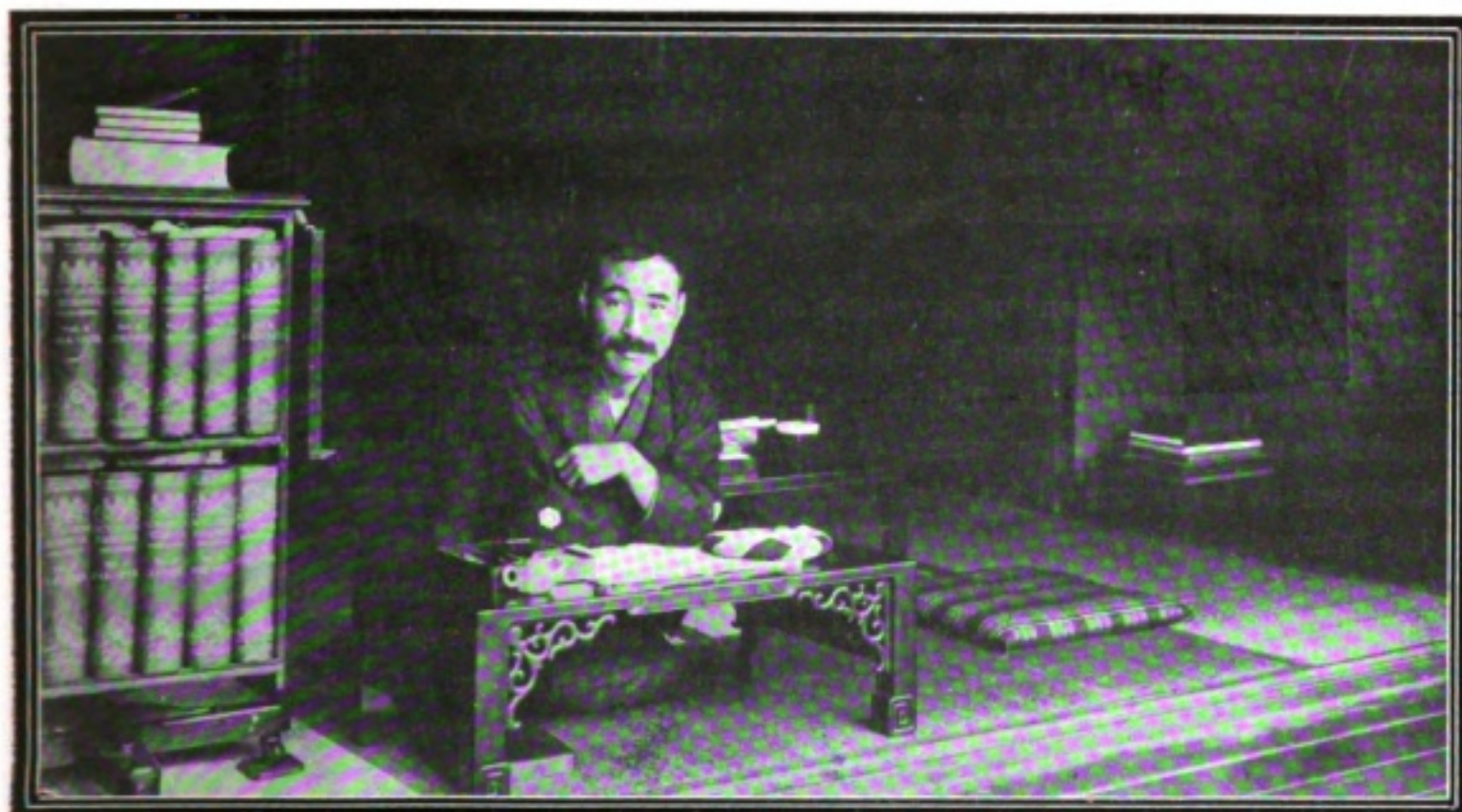
modern thinkers, I will quote from the pages of the *Taiyō* some of the comments which Mr. Toyabe's sudden death called forth from men who knew his value.

Mr. Saburo Shimada says: It was in the summer of 1893, when I went to the Prefecture of Iwate to deliver a political speech on behalf of the Shimpō-to, that I first heard of Mr. Toyabe. While there somebody said to me one day: "Do you know we have in this Prefecture a young man who is quite a genius. He is a first-class writer, and it does seem a pity that he should be buried in this remote country place. Can't you find something for him to do in Tokyo?" I at once agreed to take Mr. Toyabe to Tokyo, for it was to him my Iwate friend referred. . . . Shortly after this it was arranged that Mr. Toyabe should join the staff of the *Mainichi Shimbun*, and to him I entrusted the task of writing editorials when I was too busy to do newspaper work. . . . Mr. Toyabe was a man of striking personality. Though quiet and retiring in disposition, he took a very keen interest in politics. But he was averse to joining either of the political parties, considering that he was not cut out for playing the rôle of an ardent partisan. Where he was most at home was in penning character sketches or in criticising government policies and action. His writing was characterized by great sobriety, fairness and readiness to appreciate the merits of opponents, while holding up their weaknesses to the public gaze in an unsparing manner. His *Taiyō* articles bore the marks of having been composed with the greatest care sentence by sentence, and word by word. Neither flippancy nor superficiality characterized any thing he wrote. Then his great impartiality eminently qualified him to play the part of a critic of the actions and the public utterances of the leading men of the present age. The very qualities which made him so successful as a writer, the open-mindedness, the sympathy with others, the comprehensiveness of view, the outspokenness, the independ-

ence of spirit, would have been greatly suppressed, if not entirely lost, had he become a party politician. The personality of the writer shines through those charming character sketches which Mr. Toyabe left behind him. The literary world can ill spare such a writer. During the fifteen years that I knew him and perused his writings, great and many were the benefits I derived from him. His early death can only be regarded as a national loss.

Viscount Kiyoura writes: Mr. Toyabe was a most clear-headed and well informed writer on politics. His close study of the course of events in the political world, his thorough knowledge of its many complications and his connection with numbers of the leading statesmen, combined with literary qualifications of a rare order, enabled him to draw life-like pictures of passing events and of the men who figured in them. In vividness of description he has not been approached by any other writer. There is an old saying to the effect that a man can be known by what he writes. *Bun wo mite, sono hito wo shiru wo u.* Mr. Toyabe's literary productions revealed the fact that he was no ordinary man. He had little in common with the numerous scribblers who work for daily papers and magazines. His standard was always high and it was strenuously maintained. The charm of his style consists in the easy, graceful manner in which sentence follows sentence. There is no striving for effect, no attempt to produce a powerful impression on the mind of readers by the piling on of adjectives. Simplicity and directness are the leading characteristics of his style. His monthly character sketches revealed unique talent for this kind of writing. Whoever might be the subject of his analysis, he never confined himself to the bare details of the man's life, but ransacked the political world and drew largely on history for material wherewith to create a background or to give colouring to his picture.

Viscount Kaneko speaks of the late Mr. Toyabe somewhat as follows: We human be-



MR. TOYABE IN HIS STUDY.

ings are to a very large extent influenced by our feeling in all things. We are the slaves of prejudice in one direction or the other. So it happens with the majority of men that when they take up their pens to write, people they like are over-praised and people they dislike over-censured. Biographical sketches long and short the world over furnish abundant evidence of the one-sidedness of the minds of the majority of biographers. When I set out to read the late Mr. Toyabe's character sketches, I expected to find them full of undue adulation or undue depreciation, since this is the fault of most of the writing that fills the pages of our magazines and the columns of our newspapers to-day. But I soon found that I had mistaken my man. No trace of personal likes or dislikes is to be found in his monthly sketches. I felt then, and I feel still, that for calmness of reasoning, and a certain loftiness in the method of handling subjects, these reviews of men and things are not to be matched in this country.

When Mr. Toyabe reviewed the career of Prince Ito I was so struck with the correctness of his analysis of his character that I took the article to the Prince and asked him to read it.

He was perfectly astonished at the knowledge which it displayed and exclaimed: "This was written by a man who knows me. I had no idea that such a critic as this existed anywhere. I certainly should like to meet him." Though Mr. Toyabe was a stranger to me at the time, I managed to arrange for his having an interview with the Prince, at which I myself was present. He bore himself with dignity and modesty combined. There was not the faintest sign of vanity either in his words or his demeanour during the interview or afterwards. A small-minded man would certainly have made the honour shown to him a means of self-advertisement. The quiet way in which Mr. Toyabe took it all showed the loftiness of his mind. My acquaintance with Mr. Toyabe was not sufficiently close to qualify me to discuss his life and character. I knew him principally as a writer of rare talent and diverse gifts who towered high above the heads of most of his contemporaries. The penetration of his mind was something extraordinary, as is shown by the fact that, whereas the best character sketches which are published in Europe and America are almost invariably penned by

intimate friends of the persons who form the subjects of analysis, Mr. Toyabe drew life-like portraits of men whom he had never met by a skilful use of such information concerning these men as was accessible to the general public.

Dr. Sanae Takada, among other remarks on Mr. Toyabe, has the following: It was by the most assiduous study that Mr. Toyabe placed himself in possession of the intimate knowledge displayed in every one of his later sketches. The information that he possessed enabled him to write biographies which deserve to occupy high rank in the permanent literature of this country. Among Mr. Toyabe's literary predecessors there were writers whose character sketches satisfied the canons of Chinese scholarship, but perhaps hardly a single one which was without grave defects when judged by Western standards. To the late Mr. Toyabe alone belongs the honour of raising this class of writings to the high Occidental level.

Here are a few *obiter dicta* taken from the reminiscences furnished to the *Taiyō* by Mr. Kazuo Suehiro, an intimate friend of Mr. Toyabe:—Life is one continual conflict with adverse forces. The struggle for existence is so keen that friendship is hard to maintain. Numerous are the cases of conflict between fathers and sons, husbands and wives, elder brothers and younger brothers. To avoid the conflict and settle down in peace and quietness is quite impossible. That young men should resort to suicide as a means of getting rid of intolerable burdens is not surprising. This is no world for the weak.

Men's natures are shown by their tastes. There is no pleasure in life apart from tastes, and nothing that is done can be done well without a certain fondness for the work. Respecting forms of government, it has become the fashion in modern times to speak of representative government as the highest form. But is it not true that in feudal times to the most astute statesmen of those days the feudal form of government appeared to be unsurpass-

able? Representative government is now in the crucible; how it will come out is as yet undetermined. Is it not true that to be governed by the many is too often to be governed by the foolish? He who admires the heroes portrayed by Carlyle, the men of talent exalted to such a high pedestal by Emerson, or the superman enthroned in state by Nietzsche, cannot but feel that the highest kind of government must always be government by the wise; and wisdom has always been limited to the few. In China Chow Kung was an ideal ruler, and he established an ideal government such as has never been surpassed or even reached anywhere. Good government depends not on the counsel of the many.

The four men that the world has produced whom I most admire are Chow Kung, Shakespeare, Emerson and Carlyle. Duke Chow I can not pretend to fathom. Shakespeare's knowledge of men showed superhuman talent. "Know thyself and thou shalt know others" is an ancient adage that contains some truth, but it is extremely difficult to carry out. Self-knowledge implies correct self-appraisal, and this we find to be almost unattainable.

In most of the numerous occurrences that go to make up daily life, men are guided by their feelings rather than by reason. The proportion in which feeling prevails above rational considerations is quite eighty or ninety per cent.

Not long before his death Mr. Toyabe wrote an article entitled: "The Classification of Politicians" from which I will now make a few extracts.

(1) *Court Politicians*.—Though in Japan no minister of state or other official has in recent years occupied such a position in the court as is accorded to head officials in China and Korea, yet Prince Ito has for some time past been in such close touch with the Sovereign and has been so frequently consulted by His Majesty on important occasions that it is no exaggeration to pronounce him to be a Court politician. Others who have played

this rôle, or are still playing it, are Count Hijikata, Mr. S. Watanabe and Viscount Miyoji Ito.

(2) *Politicians who keep behind the Scenes*, (*kuromaku seijika*).—The Elder Statesmen all belong to this class. Among them by far the most remarkable is Prince Yamagata. As a statesman he has made a name for himself wholly and solely by working *in camera*. Speaking generally, as an administrator of government he failed. But there is no man in this country who has accomplished more than Prince Yamagata since he began to work behind the scenes. In every country there are politicians of this class—men to whose influence, guidance and organization, ministers of state, premiers, and even governments owe much of their success; but among the world's wire-pullers it would be hard to match Prince Yamagata anywhere. He is a special representative product of the Japanese political world.

(3) *Sensational Politicians*.—They are very numerous in every part of the world. Their success depends on the amount of excitement they cause. They startle the world and keep it in a state of commotion either by their words or their actions. The Kaiser is an adept at this art. Disraeli resorted to it frequently. Parnell owed much of his success to sensationalism. Roosevelt for a series of years attracted the attention of the world to himself by appealing powerfully to the emotions of the American people. Clemenceau did the same in France. But there are many kinds of sensationalists. A wide gulf separates the sensationalism of Roosevelt from that of Mr. Hearst. In Japan the late Count Goto was a sensationalist of the superior kind. But Mr. Kentaro Oi has ruined his reputation as a politician by the kind of sensationalism to which he has resorted. Mr. Hironaka Kono for many years set himself the task of fanning

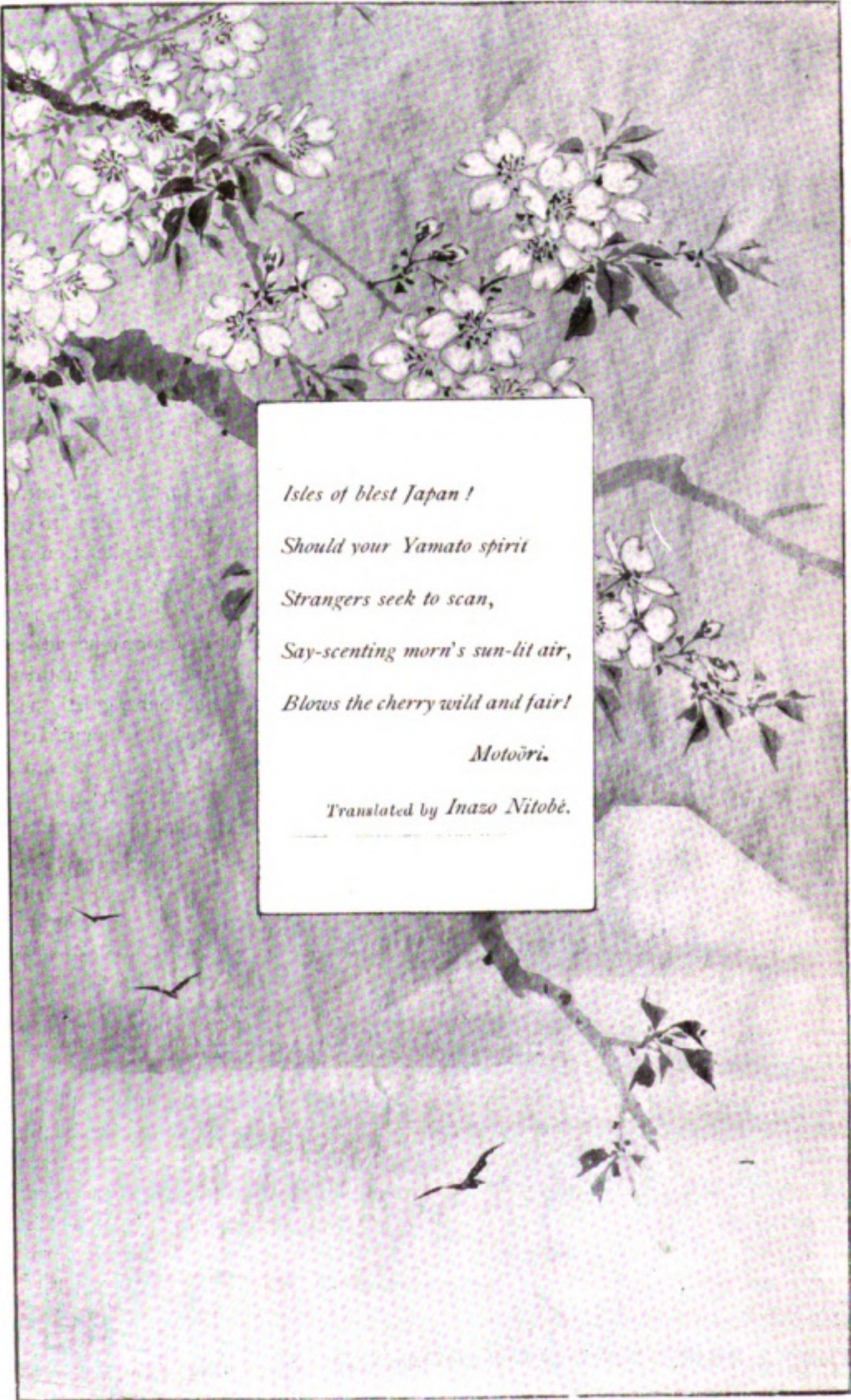
the flame of passion in the minds of his fellow-countrymen by the courses he advocated. Sensationalism is on the increase in this country. Our newspapers are getting to be more and more sensational.

(4) *Destructionists*.—These are men who spend most of their lives in endeavoring to pull down what others have erected. They are dissatisfied with things in general. Happily for this country, few men of any influence, are destructionists. Perhaps Mr. Mitsuru Tōyama may be so designated, but he is too old to do much harm.

(5) *Reformers*.—These politicians are advocates of change and to them progress always means change. The changes they advocate are not all changes for the better by any means, nevertheless they seem to derive supreme satisfaction when an alteration of any kind takes place. Among men of this kind Baron Shimpei Goto is the most conspicuous to-day. How far the reforms he advocates are advisable is a question we can not discuss here. Reformers are of course greatly needed in Japan to-day. But they must be far-seeing and large-minded. Petty reforms and piecemeal tinkering are to be deprecated. Our reformers should work for big ends and make up their minds to stem the tide of opposition that their efforts are bound to encounter.

(6) *Trimmers*.—Under constitutional government this class of politicians is always a large one. These men are adepts at cajolery. They know how to tickle the public ear. They flatter the vanity and pander to the tastes of the people whose support they need. They are as a rule entirely without fixed principles. They are weather vanes that move with the wind. Their habit is to act according to the exigency of the time. Instead of leading the age, they follow it. If there is corruption, they make use of it for their own purposes.

(To be continued.)



*Isles of blest Japan !
Should your Yamato spirit
Strangers seek to scan,
Say-scenting morn's sun-lit air,
Blows the cherry wild and fair!*

Motoôri.

Translated by Inazo Nitobé.



TEA JAR BY NINSEL.

Japanese Ceramics

By

HIROMICHI SHUGIO

In this article Mr Hiromichi Shugio gives a brief historical sketch of Japanese Ceramics in general, the subject to be concluded in the next issue. The porcelains, Imari, Satsuma, and Kutani will each form the subject of succeeding articles in the order named, as will also the potteries; Kushiu, which includes Takatori, Agano, Higo, Yakiro, Satsuma, Karatsu, etc; Chugaku, including Hagi, Nagato, Imbeii etc; and Kyoto, in all the varieties.

THE origin, or rather invention of ceramic art in Japan can be traced back to the prehistoric period, if we are to believe in our time honored traditions, but the first historical reference to pottery is the command of Susanono Mikoto, given to the natives of Idsumi to brew eight jars of saké. It is said that pottery was made from these early days in a village of Idsumi which has been called Suyenomura, meaning the village of potters. Another important pottery factory is said to have existed in a village of Omi during the period from 660 to 581 B.C., where some vessels of pottery were made for religious services.

Pottery was made good use of in the reign of the Emperor Suijin, 29 B.C., for by his Imperial orders figures of human beings made of burnt clay were buried with the body of his wife Hihassuhime in place of her attendants, as had been the custom until that time, on the death of any member of the Imperial Household.

All the wares made during those early days are very crude and coarse, being nothing more than mere unglazed and burnt clay. The introduction of the potters' wheels attributed

to Giyoki, a priest of Idsumi in 724 A.D., may be considered the real dawn of ceramic art in Japan.

The first glazed pottery was made during the reign of Emperor Nara (806-9 A.D.) but no artistic glazed pottery was made until 1223 when Kato Shiroyemon, generally called "Toshiro," who studied the ceramic art in China, turned out his artistic wares at Seto in the Province of Owari. On his return from China he experimented in various places in the neighborhood of Kyoto, and also in the Province of Owari, but finding Seto more suitable for his purposes, he settled there and opened a kiln. From this time Seto became a centre for ceramic art, and to all ceramic productions in Japan the general term "Setomono" (things of Seto) was applied, a usage somewhat similar to that of the word "china-ware" in England.

Porcelain was first made in Japan by Goro-dayu Shonsui, a native of Ise, who also studied the secret of porcelain making in China and returned to Japan in 1513, having attained his object after five years of study. It is generally supposed that on his return he settled in Hizen, but this cannot be verified, as no

record of his connection with any of the pottery kilns in existence at that time in that province can be found, nor is there any record, either official or private, of his having been in Arita. I am inclined to believe that he settled at Kyoto, the centre of our art world at that time, or in Seto, already made famous for its pottery by Toshiro. In his productions, all of which were of the blue under the glaze variety, Chinese materials were used which he had brought back with him from Kingtsu-Ching.

The next great step to progress was made after the triumphant return of the Korean expedition in 1598 when many skillful Korean potters were brought over to Japan, and the kilns of Hizen, Higo, Chikuzen, Satsuma, and Nagato were either established or improved upon by them.

Risampeï, one of the many Korean potters brought over by General Prince Nabeshima, opened a kiln at the foot of Kanatate Mountain, a few miles north of the capital town of Saga. This kiln was abandoned, as the clay proved unsuitable, and it was removed to Fujinokochi, and afterward to Arita, as superior materials were discovered in Idsumiyama of Arita district.

The first artist who decorated porcelain with enamelled paintings over the glaze was Sakaida Kakiyemon of Nangawara near Arita. He acquired the secret of enamel painting from Tokuzayemon of Imari, who had obtained



WATER JAR BY NINSEI.

ed it from the captain of a Chinese merchant ship in Nagasaki in 1640. In 1646 he went to Nagasaki, where he sold some of his porcelains to a Chinese trader, and also to Ichibei, a buyer for the Prince of Kaga. His wares were afterwards bought by Dutch and Chinese traders at Nagasaki for export. Kakiyemon has, therefore, the honor of being not only the first decorator of Japanese porcelain, but also the first to sell Japanese porcelain to foreigners. He was also honored by Prince Nabeshima who appointed him as his special porcelain maker, and thereafter his fame spread throughout Japan. He was assisted in his work by Gosu Gombei, another noted potter of that period.

Ninsei, the great Kyoto potter, assisted by the generosity of Wankiu, a rich merchant of Osaka, succeeded during the Meireki period (1655-57) in similar work, and produced those beautiful pieces which are now so much sought after and valued as Ninsei ware.

Another important step in the progress of the art was the discovery of the use of saggars in baking porcelains by Tsuji Kizayemon of Arita, a noted potter of that district during the Kwambun period (1661-72). The discovery was made through a fortunate accident which is thus described:



IMARI HEAD.



TEA JAR BY NINSEI.

On a certain occasion he opened his kiln after baking, and found that one piece had fallen inside a larger one placed on a lower stand in the oven, and on breaking the large piece he discovered to his great surprise and satisfaction that the small piece was in a more perfect state of finish than any of the others. This at once suggested to him the advantage of using the saggars in baking superior pieces, and the porcelains baked by this method are called "Gokushinyaki." His wares baked in this manner attracted great attention, and he was appointed as one of the honored potters to the Imperial court at Kyoto, through the good offices of Prince Date of Sendai.

Of other improvements in our ceramic art it is necessary to mention the models in making pottery which were first introduced by the celebrated potter Mokubei of Kyoto about a hundred years ago, and to the egg-shell porcelains first made in Arita by Hisadomi Yojibei, better known by the name of Zoshuntei Sampo.

Hirado and Nabeshima wares deserve the admiration of all lovers of ceramic art. The old Hirado porcelains are masterpieces, always correct in form, whether a flower vase,

a water jar, a tea pot, or a saké bottle, and its paste is more carefully manipulated and finer in texture than in any other Japanese porcelains with the exception of Nabeshima ware.

The Hirado blue is softer and more refined in its tone than that of the Chinese or Nabeshima; its glaze is uniform, lustrous, and perfectly white. Lord Matsura, Prince of Hirado, gave an additional impulse to the Hirado porcelain productions during the Hōreki period (1751-62) by having the kilns rebuilt and by the careful selection of only the best artisans. The entire output during this period was reserved for the exclusive use of the Prince.

The best specimens of Hirado ware are those produced from the Hōreki period down to the middle of the last century.

The Nabeshima ware, or Okawachi yaki, is the name given to the porcelain made in the private kiln established by Lord Nabeshima, Prince of Hizen in 1716 at Okawachi. This ware was made of the same clay as that of Imari, the name by which Arita ware is known,—but greater care was taken in its manipula-

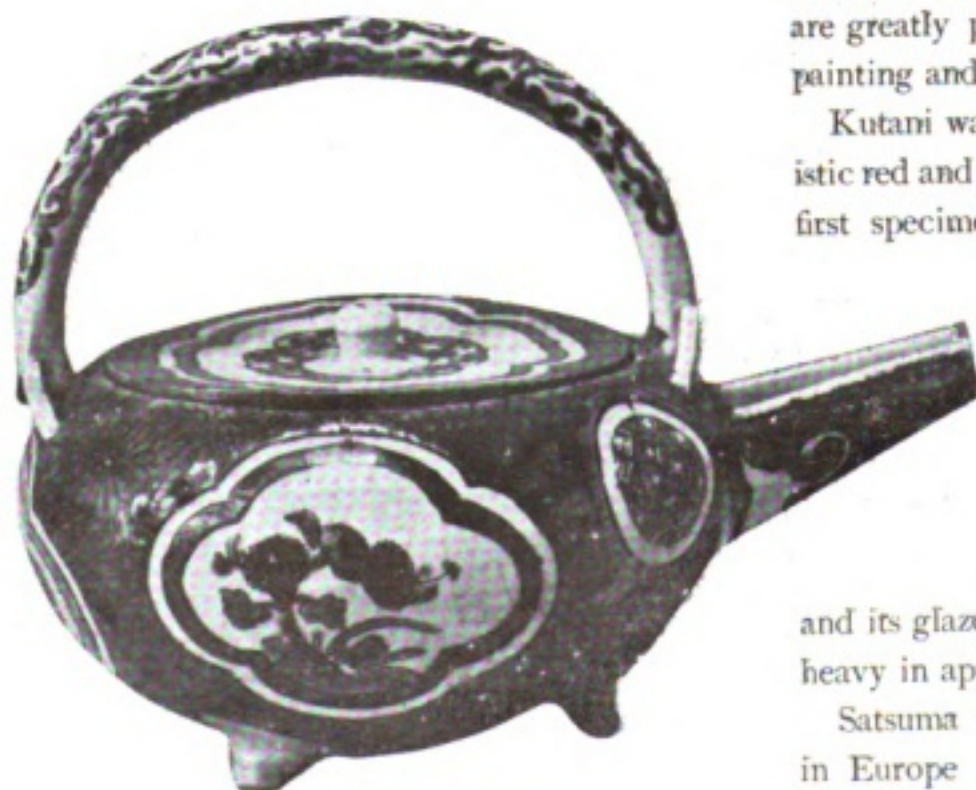


BEKKODO SATSUMA INCENSE BURNER.



TEA POT BY MOKUBEL.

tion, and it is much finer and softer in its quality. Nabeshima ware is undoubtedly the best enamelled porcelain ever produced in Japan, and its celadon compares favorably with that of the Chinese. The paste of Nabeshima ware is slightly harder than that of Hirado, and its glaze is slightly more bluish. The distinguishing feature of its enamelled ware is its peculiar red coloring, which is more of an orange-red, while its decorations are generally very simple and refined. The comb mark under the edge of saucers, plates, and bowls is the mark used by this kiln, and it is known as the "kushide."



IMARI SAKÉ DECANTER.

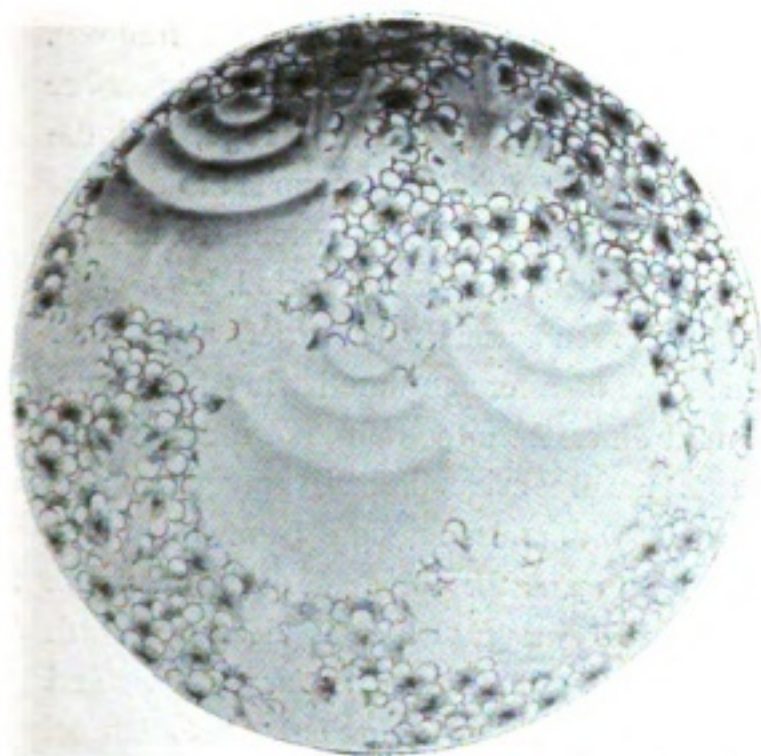
The Imari ware which is often called Hizen or Arita ware is better known abroad than any other Japanese porcelain, as it was exported to Europe by the Dutch traders

as early as 1690, where it was highly appreciated and known as "Old Japan." It is in fact the first porcelain produced in Japan, and is the source from which all other Japanese porcelains originated.

Kutani or Kaga ware is either the porcelain or semi-porcelain produced at the Kutani kilns in the province of Kaga. The first kiln is said to have been established during the Kwanyei period (1624-42) by Tamura Gonzayemon under instructions from Lord Mayeda, the chief of the castle of Dai-shoji in Kaga. The porcelain made after the Imari method was first introduced here by Goto Saijiro, the most famous of all Kutani potters, upon his return from Hizen about 1659, where he had been sent by Lord Mayeda to learn this secret process of porcelain making and enamel painting. About this time the celebrated painter, Kusumi Morikage, came to Kutani, and the pieces decorated by him are greatly prized for the beauty of their painting and coloring.

Kutani ware decorated in the characteristic red and gold is comparatively modern, first specimens of this style having been made in 1814 by Hachiro-yemon, a potter who worked at the new factory in Yamashiromura, a village in the neighbourhood of Kutani. The Kutani porcelain is coarser than that of Imari and its glaze is comparatively opaque and heavy in appearance.

Satsuma ware is perhaps better known in Europe and America than any other Japanese faience. The Satsuma ware most



NABESHIMA OR OKAWACHI PLATES.



TEA BOWL BY KAKIVEMON.



TEA BOWL BY SHONSU-I.



WATER JAR BY SHONSU-I.



DECORATED EGG SHELL SATSUMA.

generally known is a fine crackled, rich creamy faience, decorated elaborately in gold and rich enamel colors; though there are many other varieties.

The earliest examples of Satsuma ware are those of the fifteenth century, and are of a very coarse clay of an indifferent glaze, without any particular artistic merit. The famous shell glaze Satsuma so much admired by foreign collectors was first made at the kiln in Nayeshirogawa when Bokukoyo, a Korean potter, discovered the fine white clay so well adapted for this purpose. The Nishikide style of decoration was introduced during the Kansei period (1789-1800) under the patronage of Prince Shimadzu Narinobu, the Lord of the three provinces, and attained a great reputation as being superior to any of the decorated faience made up to that time in Japan.

The decorated Satsuma is distinguished by its delicate outline, its rich dull red, green

and blue enamels, with their gold tracings. The best specimens of decorated Satsuma are those made between 1789 and 1850, and the term "old Satsuma," when applied to decorated Satsuma, must be understood to refer to those produced during that period.

Sunkoroku Satsuma is a variety made after the style of a foreign ware having that name, and it differs from the well known Satsuma, as it is usually made of hard gray glaze, and covered with archaic designs painted in black or brown under the glaze. Mishima Satsuma is another variety which is decorated with very minute Japanese calendar designs, and occasionally other decorations. Seto Kusuri

Satsuma is the ware having the seto glaze, and is usually made from a hard, reddish gray clay. Ame-kusuri Satsuma is a variety having an amber colored glaze, and is often found with incised decorations. Bekkode Satsuma is usually of a tortoise-shell-like glaze, while the most famous variety is the Torafu, or the tiger-like glaze. The inlaid Satsuma is



TRAY BY KENZAN.



OLD IMARI FIGURE.



EGG-SHELL SATSUMA.

another variety, generally made from a grayish white clay and decorated with some design inlaid under the glaze in white or gray clay.

Besides the above varieties, there are the shark-skin glaze, the blue and white, the mirror black, and the purple Satsuma. Satsuma paste is much harder and also finer in its texture than that of the Kyoto ware; the glaze is also softer, and the crackles much smaller than that of Kyoto ware or any other Japanese faience.

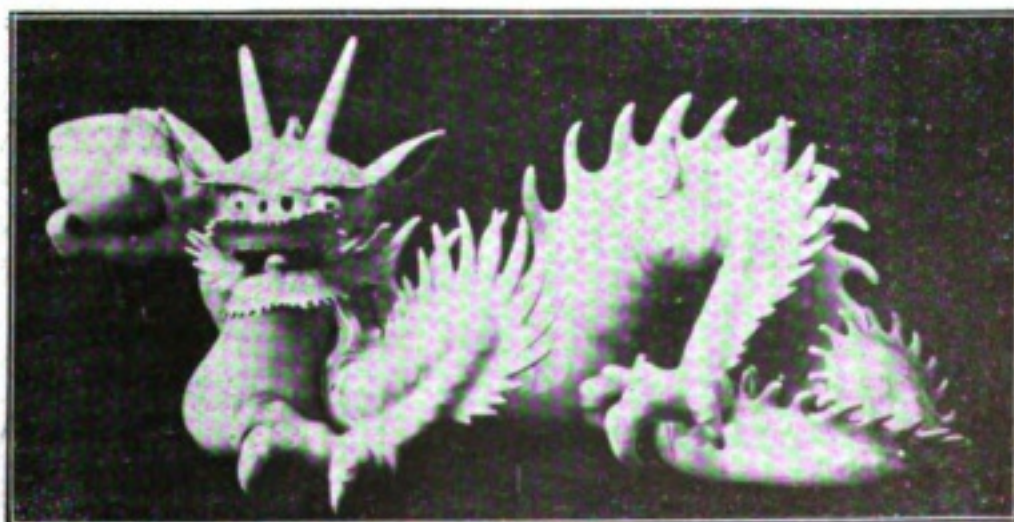
Kyoto for many centuries was the art centre of Japan, and has been celebrated for its art products. Among the famous potters of Kyoto may be mentioned Shoi, Manyemon. Genjiro, Sohaku, Moyemon, Shimbei, Kichihei, Domi, Koson, Chausuya, Chasomeya, Ninsei, Ameya, Koyetsu, Kensan, Yeisen, Mokubei, Shuhei, Rokubei, Yeisaku, Dohachi

Kitei, Yozo, Hozan, Kinkozan, Taizan, Tanzan, Torasuke, all of whom are distinguished, and before all Ninsei deserves special mention.

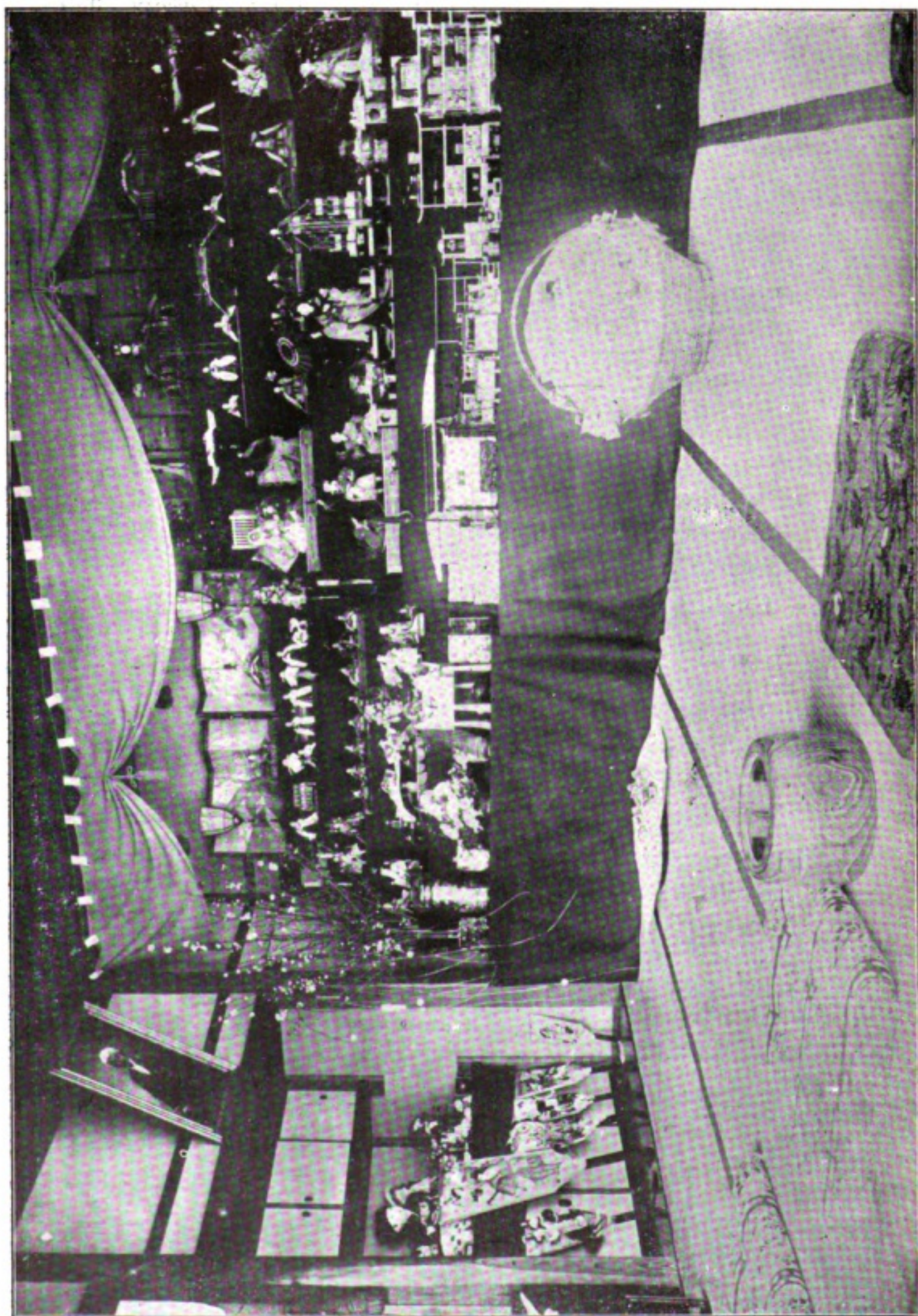
Ninsei, whose full name was Nonomura Seiyemon, was a native of Tamba and was educated by his uncle at Odo in Tosa, where he studied ceramics under Butsuami, the famous Korean potter, who founded the Odo kiln. He came to Kyoto in the beginning of the seventeenth century and continued his studies under Genjiro. He built a kiln first at Sannenzaka in Kiyomidsu, where his earlier pieces were produced with the clay taken from Mizoro. These pieces are therefore sometimes called Mizoro ware. The pieces he made with the clay from Omuro hill, which is also called Ouchiyama, are known as the Omuro ware, and they have usually the stamp Ninsei engraved within a border which stands for the character Uchi, and which is vulgarly called Makujurushi, as it resembles a Japanese tent or maku. He is said to have worked at the kilns of Iwakura, Seikanji, Otowa, Narutaki, Awataguchi, Komatsudani and Takagamine, in all of these places imparting the secrets of his art to his fellow potters.

Of this potter it may be justly said that he was the exponent of the most aesthetic taste of ceramics in Japan, and his works are far superior to those of any other decorated faience, either before or since his time. No ceramic artist had so many imitators as Ninsei, but the real Ninsei ware can be distinguished by the stamp, the peculiar crackle, and the technical skill displayed.

(To be continued.)



HIRADO ORNAMENT.



THE AUGUST ASSEMBLY SITTING IN STATE



Hina Matsuri or Feast of Dolls



IN addition to the dozen days which in the course of the year are observed in this country as national holidays, many are set apart for special domestic festivals that are more truly popular and much more faithfully observed by all classes of the people. Among these is one of unflinching interest associated with children celebrated each year on the third of March, and known as the Girls' Festival or Jomi no Sekku. It is also spoken of as the Hina Matsuri or Feast of Dolls,—a season when the little girls' faithfulness to their wooden headed companions is much in evidence.

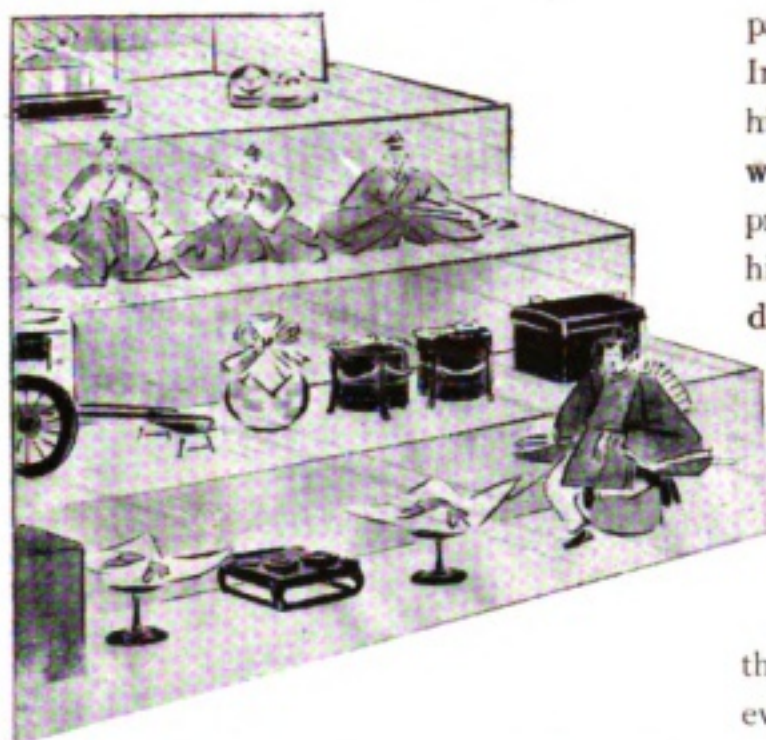
Wealthy homes are the scenes of much gaiety on these celebrations, and a large collection of dolls, sometimes of great value, will be seen displayed to the best advantage on the hina dan, a structure of steps specially made

to accommodate them. The dolls themselves and their dresses are of exquisite workmanship calculated to enchant the Oriental eye, and having much the same effect, too, on the Western observer.

But the poor cannot indulge in such pleasures, yet they never fail to celebrate, even though it be in a humble way. They will purchase a picture representation of the real thing and thus by the expenditure of a few sen derive much pleasure.

But to return to the august assembly sitting in state upon the hina dan. In the centre of the uppermost row are a pair, man and woman, designed to strike the observer with a sort of awe. They represent their Imperial Majesties, the Emperor being attired in ceremonial court dress of ancient days, and the Empress similarly clad, but with the addition of long, flowing skirts. To the right and left of the au-





gust presence and below are court ladies and officials with an orchestra of five musicians, each with an instrument in his hand. It will be observed by the initiated that the privileges of rank are very jealously guarded in the arrangement of the dolls.

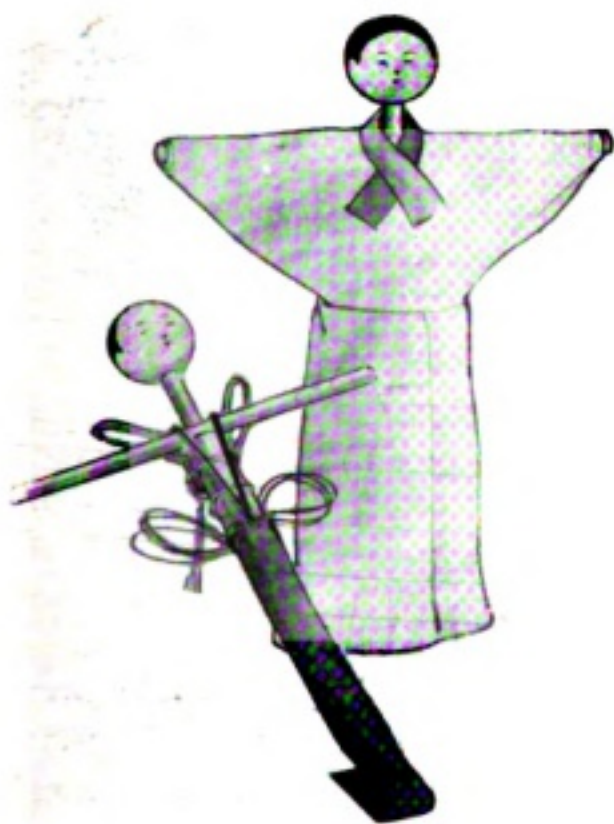
It is customary to give a representation of historical personages in these remarkable displays and according to the capacity of the purse of the householder, not one, but several sets of hina are arranged. The effect is heightened by a gorgeous background, usually a folding screen of gold. With such a setting the display looks truly magnificent, but the inevitable thought arises that the festival has outgrown its simple beginning and tends to be, as all earthly things, merely a display of luxury and riches.

Then there are certain ceremonies indispensable to the festival,—for dolls, no less than gods, must eat, and offerings are made of the rice dumplings. They are in the form of parallelograms of different colours and are placed on a lacquered tray before the mute but glorious assembly. There is also white saké in tiny bottles, and the whole is set off by bunches of peach blossoms arranged in vases. The food and the manner in which it is placed is not without its symbolism. The trays are arranged with their carefully pre-

pared foods and placed before the odori hina. In the Japanese, hina signifies in miniature, hina dori being the term applied to chickens while the hinagata means the miniature representation of all the appurtenances of the hina festival, such as candelabra, chests of drawers, magamochi or large box for clothing, and braziers. All these small objects are exact reproductions of the originals, and the toute ensemble may be considered as a model of the household of the imperial family in ancient days.

In fact, reverence for the imperial court is the guiding influence in the arrangement of everything that is necessary to the proper representation of the dolls' festival. The old customs and etiquette of the court are considered as the very essence of artistic taste, since this court was, and is, not only the source of all dignity and power, but of everything that is beautiful.





And here can be seen the educational influence of this festival, for the girls of the house and their friends are deeply impressed with ideas of etiquette and good manners, and they are filled with admiration for the past. In many things the customs of the people are undergoing radical changes to-day, but such observances as those connected with the dolls' festival are likely to preserve in the Japanese some of the old traits, and not the least necessary, the spirit of reverence for the Emperor.

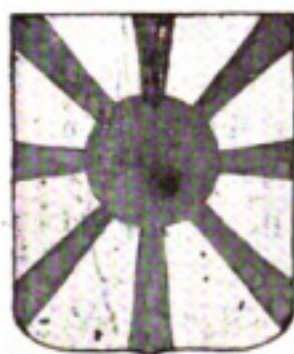
Moreover, the festival is considered valuable in the practice it makes necessary in the placing of the many dolls and furniture together, so that they will make a harmonious picture

in form and colour, and also for the formalities which have to be practiced which are expected to train the young in the graceful reception of guests and visitors. This innocent little festival therefore can be made to exert great influence.

It has also another interesting significance, a pretty idea when it is fully considered; the hina festival is not only an attraction to the grown-up, but it is the design to convey a lesson to children. The dolls are not to be roughly handled or disfigured in face or body, but the festival is interpreted as meaning a recreation for the dolls, as they should be allowed out of the innocent clutches of their little owners one day in every year, as a sort of reparation for rough and inconsiderate treatment in the past. Thus for one day the dolls are the owner's guests, and not the slaves, and the children are the hosts.

The origin of the hina matsuri is shrouded in mystery. As early as the eleventh century mention is made of the festival in the books of the period, but it was not until the Tokugawa period that this pleasant, interesting custom was developed and it has since become part of the life of the Japanese nation. There is a natural tendency to-day to belittle this innocent, dainty custom, but it is to be hoped the people will remain true to it, if only for the pleasure it brings to the little people, to say nothing of the beneficial effects it undoubtedly exerts.





Through Japanese Eyes

(FROM THE JAPANESE OF HIROTARO SUGIMURA.)

BY

ARTHUR LLOYD.

CHAPTER I.

Looking for a Lodging.

I T was my desire to have a quiet spell in London and to do a little work, so the day after my arrival I set myself to work to look for lodgings. I had no one to guide me, and I was quite at sea, so much at sea, I may say, that I could not tell East from West,—I had almost said day from night; and I had not the slightest idea of how to begin my search or where to turn for what I wanted. But the thing had to be done, so I took the bull by the horns and made a desperate plunge. I had just been introduced to our Consul-General Mr. Sakata, but I made up my mind to presume on this slight acquaintance and set my wants before him.

"Very well," said Mr. Sakata, when I had stated my case, "I'll go with you to hunt for lodgings." So we jumped into a hansom and made the horse run here and there about the town for several hours. Alas! at the end of the time we had found nothing that suited in the least. At luncheon time Mr. Sakata had to leave me, but he passed me on with a letter of introduction to Mr. Komura of our embassy, and Mr. Komura, in his turn, was also kind enough, on hearing my story, to volunteer to accompany me on my search. I felt deeply indebted to both these gentlemen for their kindness.

When a man goes hunting for a lodging in Tokyo, he walks along the streets in Morikawa-cho or Jimbo-cho, keeping an eye as he walks on the signboards of the rows of boarding houses and asking here and there if they haven't got a vacant room; but there is nothing as a rule in England by which a mere passer-by can distinguish a boarding house from a private residence. What you have to do is to get hold of the *Telegraph* or some other paper, run your eye down the advertisement columns, make a note of any likely places, and then go and hunt them up. Even so the chances are that you will get by mistake into a private residence, and come out with a flea in your ear. Nothing daunted, you go next door, and ask if it is a boarding house. Possibly they will reply that it is not a 'boarding house' at all, but a 'private' or 'family' hotel, the only difference being that the 'private hotel' gives itself airs and pretends that it is not a 'boarding house.' There are people who pretend to be what they are not in every land.

At one place we went to, the landlady came to the door and held forth to us grandly. It was like grinding miso. She told us about her large garden, about the musical lady who was boarding with her, and how all her boarders were gentle-folks. Her table, she told us, was excellent, and she would like to

have us know that she had been at this sort of business for over ten years. She banked at the —— Bank, who would tell us all about her if we cared to ask. Komura looked at me knowingly.

"A house with all these advantages," he said, "must have many drawbacks."

And sure enough, so it had. We went upstairs, just to see. The place was dingy and stuffy, and the pale-faced, neurasthenic lady whom we met on the stairs must have been the "musical lady-boarder." We looked for the garden, but there was none. We were told it was a block or two away,—an iron-railed parklet in the middle of a square. And such a garden! We thought of the ——Bank, and wondered what sort of a tale we should be told if we went to inquire. We were not sorry to get out of the house again.

At another house we got a churlish answer.

"I've got a room," said the woman, "and my charges are so much. If you think they will suit you, I will let you see the room."

"Ah, indeed," we thought, and going next door were most civilly received.

"I am very sorry," said the good woman who bustled out to speak to us. "I am very sorry that all my rooms are occupied, but I will go next door and ask," and off she bustled on her charitable errand.

In another street we were frigidly told we were not wanted at three or four houses in succession. We could not at first understand what the matter could be, but later inquiries elicited the fact that an Indian gentleman boarding in one of them had recently gone off without paying his bills, and that the house owners had consequently passed a resolution to have nothing more to do with Asiatics. When a man travels abroad, the people amongst whom he travels at once take him as a representative of the whole nation to which he belongs. Nay, worse, that scamp of an Indian brought disgrace on the whole Asiatic name.

After many disappointments and a great

deal of walking to and fro, we at last found a quiet little Private Hotel, quite close to the South Kensington Museum. There was a small bedroom on the fourth story, but the bedding and furniture was bright and clean, and the dining, drawing, and smoking-rooms were neat and well-furnished. The land-lady, too, who came out to see us, was a quiet-looking body.

"If you came here," said Mr. Komura, "you would never need to be ashamed to receive a visitor."

And, acting on his advice, I arranged to take the room. The terms were three guineas a week,—in Japanese reckoning, four yen fifty per day. That same evening I moved in.

CHAPTER II.

A Day in a Boarding House

MY bedroom contains a cupboard for my clothes, a washstand at which I wash my face, a bed, a stove, a big table, and two chairs. It is also littered up with portmanteaux and hat-boxes lying about in confusion. There is scarcely room to walk in my little room.

If I keep the window shut, the room becomes close and stuffy; if I open it, I am almost deafened by the traffic of carriages and motors. Besides, the smuts keep flying in. London smuts are most persistent in their efforts to force their way into houses. Here am I, living in a part of the town that would correspond in social standing to our Bancho, and yet, with my window kept closed all day, the smuts contrive to get in somehow, and my table is covered with them by nightfall. Half a day's walking is enough to ruin a collar and impart a grimy feeling to the face. I'm not much of a dandy myself, but I have to wash my hands four to five times a day. It is simply disgusting.

My chambermaid's name is Betsy, a quiet, pretty-looking woman. The word "pretty" generally denotes something small, but when I, who am five foot six and a "bittock," look

at Betsy, she does not strike me as particularly small. I think she must be five foot four or five. I am told that there is a tendency just now in England for the men to grow smaller and the women to increase in stature. At least so my old friend at Leamington told me. And, when this had been pointed out to me, I saw that there were plenty of women about my size. I have been told that the same tendency may be observed in Japan likewise.

Betsy is a woman of very few words, and very seldom laughs. She is a model of methodical ways and civility. I believe that there are many English servant-girls like her. They are as different as different can be from the slatternly, jabbering wenches that one meets within Japanese boarding-houses.

At eight o'clock Betsy brings up my hot water and calls me. She gives a clear knock at the door, and goes on knocking until she gets a satisfactory answer from within. Whether I like it or not, I am obliged to get up. Then I shave, wash, and get into my clothes. My toilet on the whole takes me some time, and it is nine o'clock before I get into the dining-room for breakfast. My newspapers and letters are awaiting me on my table and I read them over my leisurely morning meal. Then I return to my room and find that in the meanwhile it has been tidied and set to rights.

After this I answer the letters I have received. I have noticed since coming to England that whenever I write a letter I receive a reply as a matter of course, and this has so much impressed me that I have resolved never to leave a letter unanswered if I can help it, though it costs me infinite labor to compose so many epistles in my poor English. When I have finished my letters, I write my articles for my home paper.

The gong sounds at half past one, and we all sit down for lunch. The majority of our boarders lunch out, and the attendance in the dining-room is sparse. After lunch I generally go out.

At half-past four the gong sounds again for afternoon tea in the drawing-room. At half-past six it goes again, to tell us to dress for dinner. When I hear this gong, I shave myself once more, comb my hair, and wash my hands. When the seven o'clock gong sounds, we assemble in the dining-room and seat ourselves at table.

I find it a great nuisance that everybody dresses for dinner, and that I am obliged to put myself into a swallow-tail coat every evening. Dinner is a very lively meal, for all the boarders have returned from their work, and the room is full.

In many boarding-houses the guests all sit at one long table with the landlady sitting at the head; but this, you will please remember, is not a boarding-house, but a private hotel, and we dine at little tables for three or four persons, arranged all over the room. When I first came down I was very shy, and lay very low, but in a few days my shyness wore off, as the number of my acquaintances increased, and soon I was bold enough to make jokes with my friends across the room at other tables. We are occasionally honored with the presence of a very lively old gentleman who lays down the law in a loud voice; but he is so full of fun and jokes that he soon has the whole company laughing and joking with him.

After dinner the ladies mostly assemble in the drawing-room, while the men congregate in the smoking-room next door. There is no hard and fast rule about this, only the men look upon the drawing-room as the ladies' sole domain, and feel themselves a little out of it when they are there; so they flock together in the smoking-room, and leave the door between the two rooms open. I questioned the landlady's husband about this, and the old man's reply was, "You can smoke in the smoking-room, sir, and you can talk what you like; but as for the drawing-room,—," and he cocked his head on one side, shrugged his shoulders, and turned out the palms of his hands. This is a convenient gesture; I have never seen it in

Japan, but it is quite common everywhere in Europe and America. And yet when I have asked people what it means, I have never been able to get a clear and intelligible explanation. This it is that makes the gesture so conveniently expressive.

As the conversation in the smoking-room becomes more general, we often become hilarious, and the sounds of our merriment penetrate into the ladies' sanctum. Then curiosity tempts some of the ladies to peep in and ask what we are laughing about; but the tide presently begins to set the other way, and when the piano begins to play we all as a rule drift off into the drawing-room. Round the piano we sit and lounge in a wide circle, laughing and talking, and this is the happiest hour in our boarding-house day.

Presently the company breaks up. Some go out, others sneak off to bed. A little after eleven the lights are put out.

CHAPTER III.

Our Lady-Boarders

ONE morning I heard women's voices giggling outside my door. It is not the usual thing in this country for domestic servants to go giggling about their work, so I opened my door quietly and put my head out to see.

I found a young woman and an elderly one, both of them intensely amused about something, and as soon as the younger one saw my face appearing out of my door she went off into a fit of uncontrollable laughter. Her companion tried to check her, but she herself had her hand over her mouth and had all she could do to keep her own gravity.

I knew them both. They were two of our lady-boarders. The younger was a Miss C. who sat at the same table with me at dinner; the elder one generally pitched her tent in a corner of the dining-room, from whence, being a cheerful old person, she would make eyes at me across the room to make me laugh. I did not know her name, but I knew her well by

sight. I could not for the life of me understand what they were laughing about.

Presently Miss C. let the cat out of the bag by asking me how long the articles which I was publishing in the *Mail* would be likely to go on. I replied that I had an engagement to write for a week, so that the articles would continue to appear for two or three days more.

This announcement caused the elderly lady to give a deep sigh. Miss C. looked at her, and then at me.

"Are you going to write anything about her?" she asked.

I could not in the least comprehend why she should put such a question to me, for I am as stupid about these things as a *sazen*, or a loving, contemplative monk, but I had no difficulty in assuring her that I had no such intention. However, after a certain amount of beating about the bush, it at last dawned upon me why these two English ladies should have come to ask me such a question. The truth was that the old lady was not an early riser, and on two occasions since my arrival in the hotel, I had had the misfortune to meet her going to the bath, in her dressing gown and minus her false hair! *Hinc illae lacrimae!* She had read my strictures on English ladies in the *Mail*, and her conscience smote her. She wondered what I was going to say next. So she had got round the soft side of Miss C., who, as my table-mate, was supposed to be better acquainted with me, and had dragged her up to my room to beg me to say nothing in the paper about that little incident. As if I should.

Well, I at last succeeded in making it quite clear to the good lady that, however much appearance might be against me, I was not such a cad as to write a thing like that. Then at last peace returned to her troubled breast. "Ah!" she said, "it's a great load off my mind. Now I shall be able to sleep at nights." I presume she meant to say "sleep more."

My two visitors then left me, laughing as before. But if the truth be told, Miss C. was

a great deal more alarmed about my articles than the old lady had been. The landlady told me all about it afterwards. In one of my papers I had been passing strictures on ladies' dress, and had said that sometimes ladies would appear at table in such enormous hats that they only had to stoop a little forward over the table in order to tickle the bridge of their vis-a-vis' nose with their feathers. Now Miss C. sat opposite me at table, and she would frequently appear at lunch time in a very large hat with feathers. But she never did so again after my article appeared. She thought I had been having a dig at her.

I found out presently that even the landlady herself had been taking some of the things I said very much to heart. I had said that, whereas in Japan we never put more than two or three scrolls and pictures even in a large drawing room, an English room would be hung all over with ten or fifteen wretched and meaningless daubs. After reading that article she at once told Betsy to run quietly up to my room to see what sort of pictures there were there.

Once more, I said that when I went to the theatre I could not get a view of the stage owing to the inconsiderate way in which a lady in a large hat, sitting in the seat before me, moved her head from side to side. The diameter of the hat, I said, was one *shaku*; but she contrived to make it occupy the space of three. After dinner that evening a lady who had read my article came and sat down beside me.

"You know," she said confidentially, "its all very well for younger women; but we older ones, whose hair is getting a little thin,—you've no idea how much trouble it costs us, with pins here and pins there, to get our hats on properly. It would be a terrible undertaking if we had to take our hats off at the entrance to a theatre! But I think the younger women might do so with great advantage."

I had written those articles with the best intentions in the world, and with no idea of giving offence. But it seems I raised a little tempest among our lady-boarders.





The Cherry in Japanese Poetry

By
H. SAITO

*Know ye the land where gods abode of yore,
And god-like men still guard the sacred shore?
When the Heaven-descended Lord benign
doth reign,
And turns to hero proud the humblest swain?*

*Where India's lore and China's letters find
A home dexied by shores they left behind?
Where Grecian art and Roman virtue bloom,
And blend with Orient flowers in rare
perfume?*

*Where the cherry snows its fragrance on the gale
Fit emblem of the hearts that never quail
To die for Emperor and Fatherland,
When issues from on high the stern command?*

Anglicus Japonicus.

Japanese poetry began to flourish in an age when life was primitive, when the wonder of nature's ever-varying moods was vividly present to the minds of men,—before civilization had begun to temper nature's quickening influence on life. Aspects of snow, magic of moonlight, the changing seasons, and outburst of bloom,—all came to appeal to the Japanese poet's imagination. This love of nature, or rather nature-worship, which is inherent in the Japanese character, found expression in the "Season Poems," which may be regarded as so many hymns in praise of the beautiful goddess. In this treasure trove of poetry, none are so much appreciated as those extolling the charms of the cherry blossom. How this favorite flower of Japan is intimately connected with the life of the people may be seen from the poems given on these pages.

*Beneath the blooming cherry's shade
A shelter for the night I found;
And well the fragrant flower play'd
The hostess to my slumber sound!*

Tadanori.

*I sought in spring a mountain inn
To rest my limbs some darkling hours,
And in my dream I walk'd within
A whirling shower of dancing flowers!*

Tsurayuki.

*The willow's green and cherry's hue
Do interweave and intertwine;
'Tis spring makes of the city's view
A rich brocade* of new design!*

Priest Sosei.

* The maple is usually called the "brocade of autumn."



*Beneath thy shade, then, must I thro' night
stay,
O dancing, whirling, laughing cherry flower !
For in thy whirl thou makest me go astray,
I hardly know which way doth lie my bower !*

Anon.

*My backward hand refuses aid
To break thee, lovely cherry flower !
Let me find shelter 'neath thy shade,
And gaze till thou fall in a shower !*

Anon.

*To vernal shower hath yielded at the last
The cherry fair that shades my blest abode ;
She now begins to blossom thick and fast,
And bend and bow beneath the flowery load !*

Tojin.

*My home a cherry boasts, to view
Which people come from far and near ;
But when the flowers the yard shall strew,
How lonesome must the place appear !*

Mitsune.

*If in the world there bloom'd no cherry-tree
To lure from serious musings and decoy,
Our hearts in spring-time care and fancy-free,
What blessed, tranquil peace they might enjoy !*

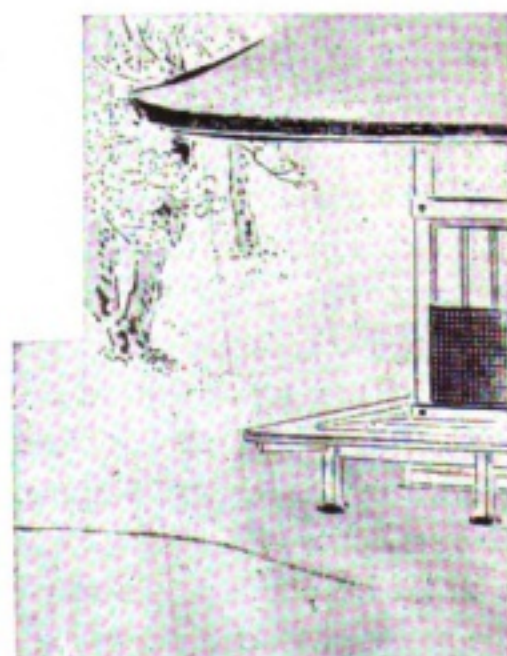
Narihira.

The Japanese heart is ever open to that "pity which melts to love." The charms of the cherry flower are enhanced by the pathetic element, for we are forced to bewail its transiency. The evanescent beauty of the cherry, the blossom that appears and so quickly becomes a sweet memory, has been the inspiration of many poets, who have compared the cherry to the shortness of life.

*O life ! Thou too dost go the cherry's way ;
But three days since, and now—oh, where are
they ?*

*Cicada's shell, fit emblem of the world,—
Thou too art dream-like, flowering cherry
tree !
Thy budding blossom's wings are scarce
unfurled,
E'er they begin to fall and fly and flee !*

Anon.



*Are vernal showers all tears of sympathy,
O fleeting, passing, short-lived cherry flower !
For of thy peerless charms the transiency
What man or god can choose but sore deplore ?*

Kuronushi.

*Come, cherry flower ! I'll with thee fly !
Lest, after I have blossom'd once,
Malicious people, ere I die,
Leer at my woful end askance !*

Priest Soku.

*Along life's hard and toilsome way
I gazed and mused on things inane !*

Komachi.

There is a special word in Japanese to denote the falling of flowers. Heavy things are said to *ochiru*, rain and snow to *furu*, but blossoms *chiru*, (scatter to the winds). In the height of the cherry season, the petals begin to fall, and this rain of flowers appeals strongly to the poet's imagination.



*But for the babbling brook that down
the dale*

*Afloat with fallen flowers fast doth flow,
What flowery treasures hide both mount
and vale,*

Who would so kindly let us see or know ?

Tsurayuki.

*Thy lover may and must
come yet,
O cherry blossom stay !
Let this day's sun upon
thee set,
Or ere thou pass away !*
Tsurayuki.

*Vain hope ! to think the
cherry fête
Shall till the morrow
last !*

*Who knows but, e'en while thou dost wait,
The night may bring the blast !*

Michizane.

*The flower's hue is pass'd away,
While unto purpose naught and vain*

*Without a sign thou showerest on the gale
Thy sweetness, and I love thee, cherry flower !
For long to live within this tearful vale
Is to outlive of life all but the sour !*

Anon.

“To live long is to outlive much.”

Goethe.



*What time the sky doth smile so bright,
On such a vernal day of all,
And all this nature's calm despite,
Why do the blossoms fade and fall?*

Tomonori.

*The mountain gale hath blown o'er Hira's
height,
Until upon the placid inland sea
Yon skimming skiff that takes its flitting flight
Doth leave a winding wake from flower free!*

Kunaikyo.

The English saying, "Roses have thorns,"
finds its equivalent in the Japanese, "the
moon has its clouds, and the flower its gales."

*Where now the cruel gale sojourns,
Who knows or chance may ascertain?
Oh, let him tell this heart that mourns,
And I'll go seek him and complain.*

Priest Sosei.

*If but the gale would hear my voice,
Or to my prayer lend an ear,
Of this, of many a tree the choice,
I'd bid or pray to blow e'er clear!*

Anon.

When the holidaymakers are underneath
the boughs, the cherry petals begin to float
down over them, so that this cherry-snow
has come to be a favorite theme with poets.

*To gather herbs for my repast
I came this bright and genial day,
But blossoms fall so thick and fast,
That in the snow I've lost my way!*

Tsurayuki.

*He must not go, so use thy trick,
O cherry blossom, pray!
Do shake thy flowery snow so thick
That he shall lose his way!*

Anon.

*It is the gale that strews the garden white,
And not the snow that falls amid the spring;
Yet 'tis the winter's snow doth fall and light
Upon me who of flowers gaily sing!*

Ex-Premier.

Nothing is more beautiful than the changing
mists on the hills where bloom the cherry
trees; blossom and vapour together form a
Japanese idyl that is often the poet's song.

*The blossom's hue the mist doth keep
E'en sacred from the vulgar gaze;
The blossom's scent at least doth rape,
O mountain breeze, from out the haze!*

Munesada.

*The jealous mists thee strive to hide,
O cherry blossom! Only once—
E're thou dost go—while thou dost bide—
Oh, vouchsafe me a passing glance!*

Tsurayuki.



*The mists of spring they leave behind,
And hence the wild-geese go;
Are they in clime to blossom blind
Condemned to live, I trow?*

Ise.

*How close it veils steep Miwayama's height—
The mist of spring that oft the landscape
 glooms!
Would it secrete from common, vulgar wights
Some sacred, precious flower that thereon
 blooms?*

Tsurayuki.

*The mountain cherry smiles thro' vapors
 rift,—
It is a glimm'ring glimpse and nothing
 more;
And so I saw one rich in beauty's gift,
For whom my heart doth long and yearn
 so sore!*

Tsurayuki.

Tsurayuki, the poet, once visited an old mountain temple, and there he happened to see a pretty maiden in attendance upon a high-born recluse. The sight evidently filled the poet with jealousy, for he wrote:

*On dizzy heights in bloom profuse
I saw a cherry from afar;
The sky-born gale shall soon abuse
The tender flower and rudely mar!*

Tsurayuki.

A poet who had been disappointed because a friend failed to visit him wrote:

*O cherry! fade now if thou wilt!
For though thou cease to fall and fly,
My old-time friend on whom I built
Not e'en thy charms make hither hie!*

Prince Koretaka.



Japan has more beautiful flowers than the cherry. Then how is it that this blossom is crowned "Queen of Flowers?" It is a question often asked by visitors from foreign shores. Curious to say it is not so much its beauty, nor its fragrance,—but because it typifies spring. This is the reason it is so much beloved by high and low, rich and poor. The word "cherry" calls up to the Japanese mind that idea of youth and beauty and love, all of which are associated with the word "May" in English.

Within a Tranquil Land

(Suggested by the Grounds of the Shimo-Kano Temple in Kyoto)

BY BARONESS D'ANETHAN

Author of "Love Songs and Other Songs," "It Happened in Japan,"
"The Story of Two Women," etc.

Here in this peaceful spot, I'll pause and dream awhile.

Musing on what has passed,—on what the future holds :
And solitary hours methinks I might beguile,

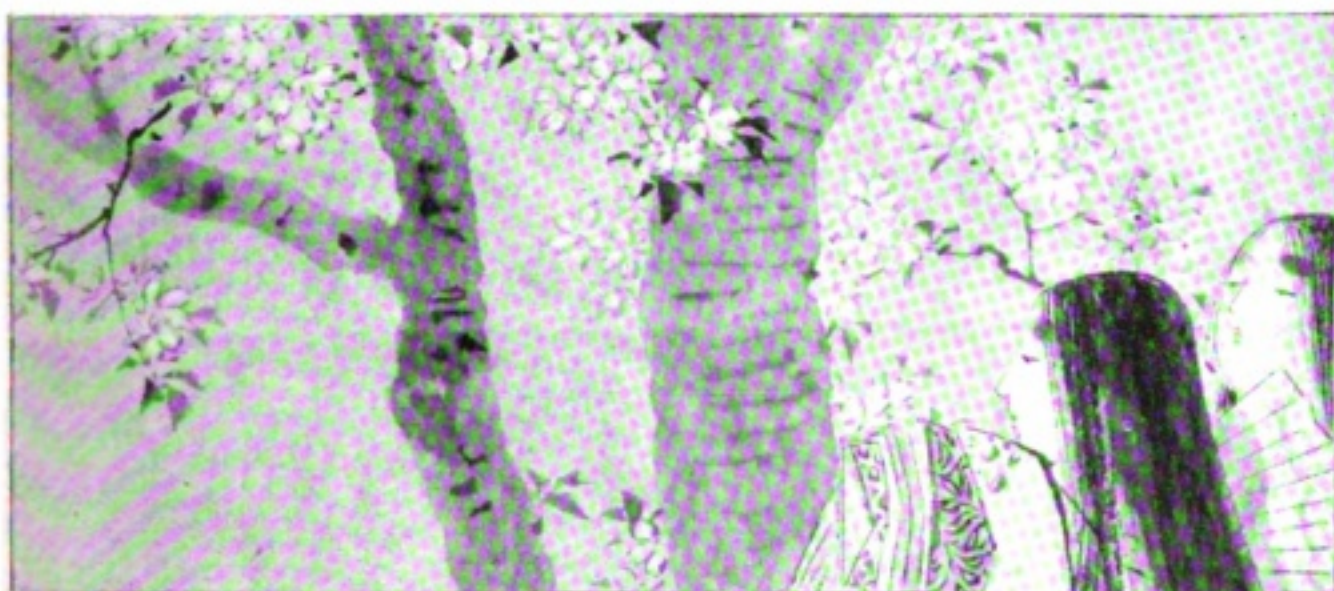
With all the lang'rous charm that flitting Mem'ry folds
Within her jewel-wrought arms. These solemn, grass-
grown courts,

These old-world cloistered vaults, grim with distant ages,
Replete with wand'ring dreams, illusionary thoughts,

Breathing of Peace,—all, all, that Peace engages ;
No desecrating footsteps crush the smooth grey sand,

No human voice is raised to wake the silent scene ;
Enchanting tranquil spot, within a tranquil land,

Where mossy, crumbling Shrines breath of the "What
has been."



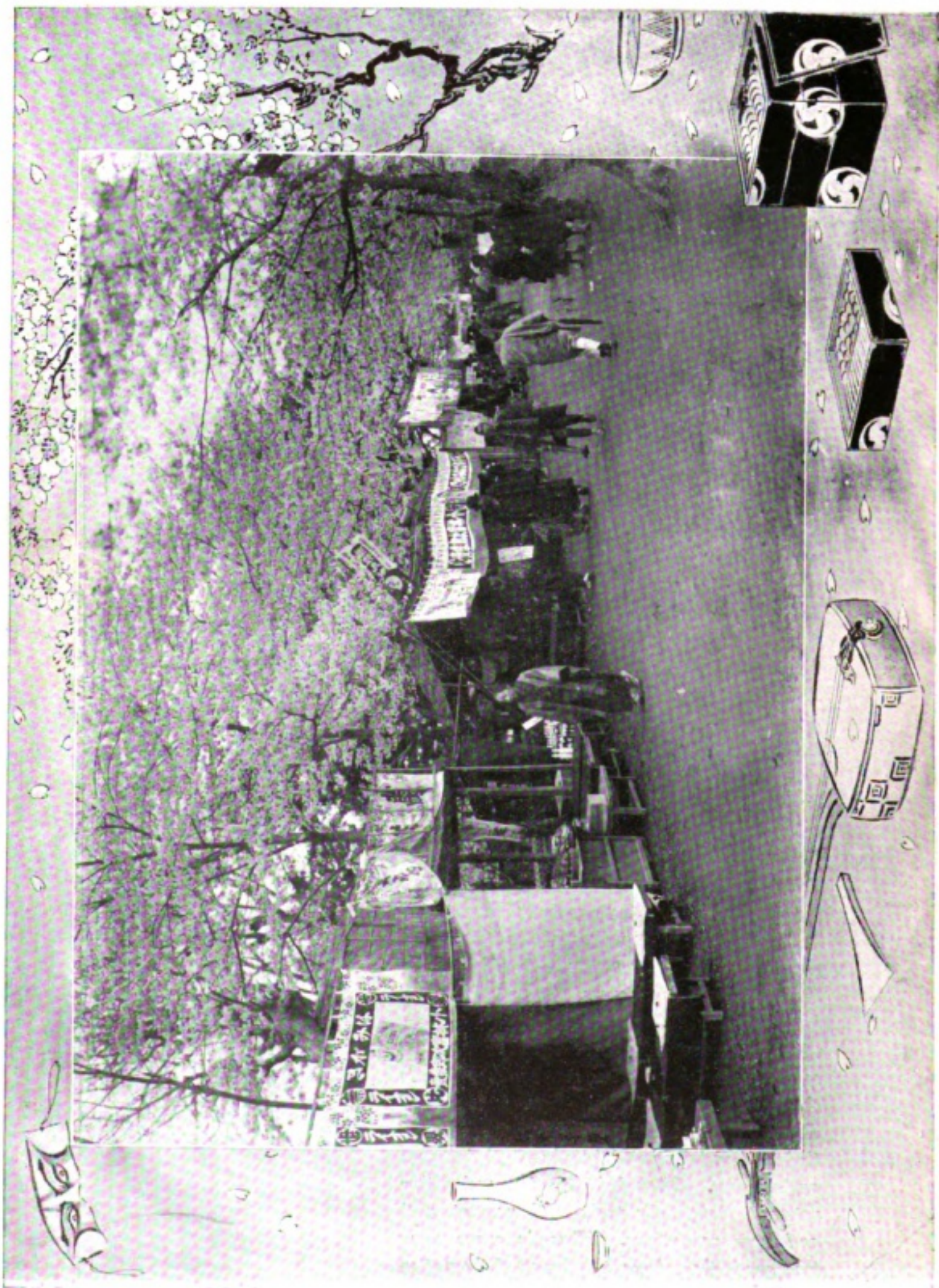
FLOWER OF THE NATION

The refinement and grace of its beauty appeal to our aesthetic sense as no other flower can. We cannot share the admiration of the Europeans for their roses, which lack the simplicity of our flower. Then, too, the thorns that are hidden beneath the sweetness of the rose, the tenacity with which she clings to life, as though loth or afraid to die rather than drop untimely, preferring to rot on her stem; her showy colors and heavy odors—all these are traits so unlike our flower, which carries no dagger or poison under its beauty, which is ever ready to depart life at the call of nature, whose colors are never gorgeous, and whose light fragrance never palls.....When the delicious perfume of the sakura quickens the morning air, as the sun in its course rises to illuminate first the isles of the Far East, few sensations are more serenely exhilarating than to inhale, as it were, the very breath of beauteous day.....

Is it any wonder that the sweet-smelling season of the cherry blossom should call forth the whole nation from their little habitations? Blame them not, if for a time their limbs forget their toil and moil and their hearts their pangs and sorrows. Their brief pleasure ended, they return to their daily tasks with new strength and new resolutions. Thus in ways more than one is the sakura the flower of the nation

INAZO NITOBE.

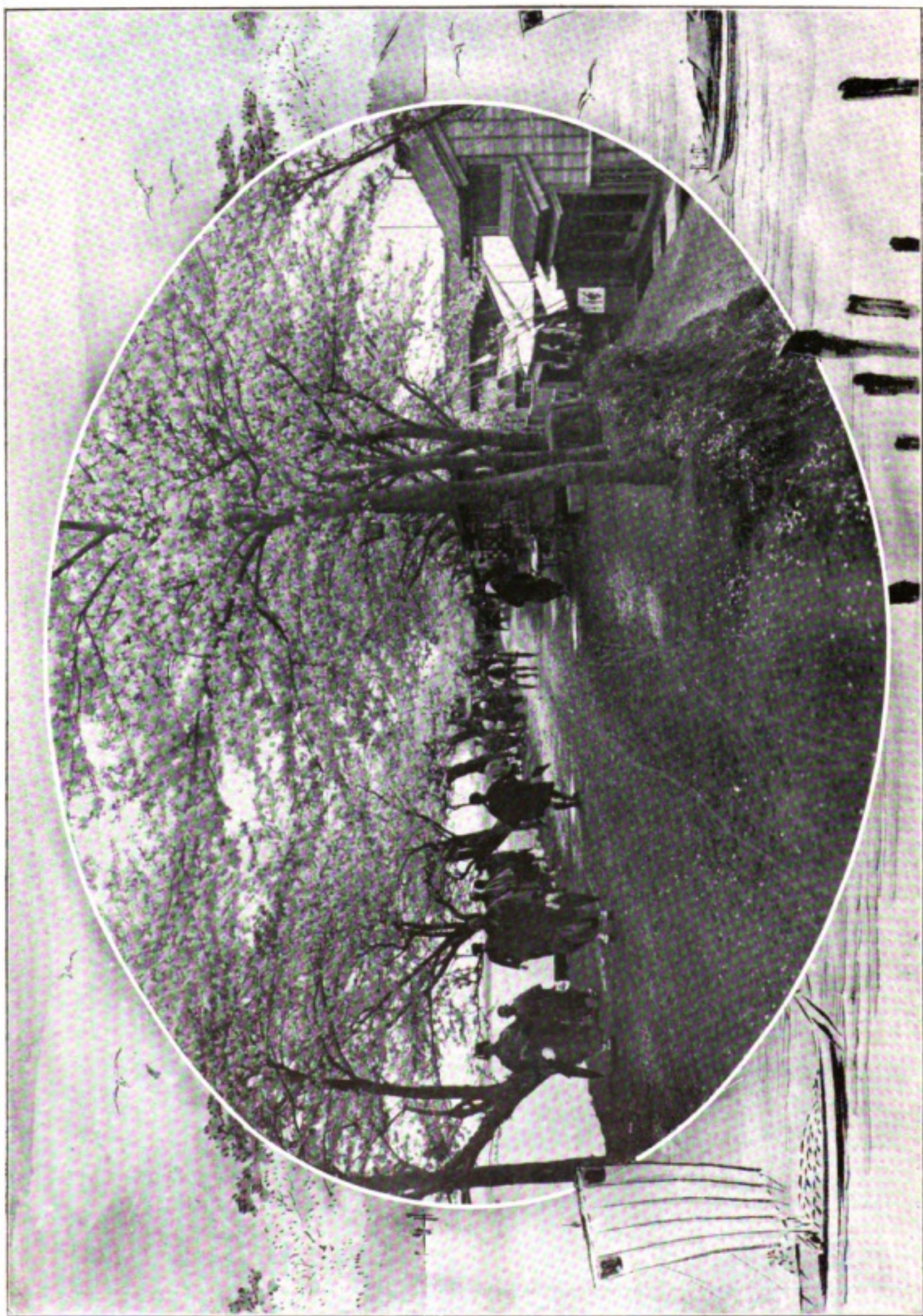




WHEN LIFE IS GAY UNDER THE CHERRY DOUGHS.



AVENUE OF CHERRY TREES AT KOGANEI.



ON THE BANKS OF THE SUMIDA RIVER IN TOKYO.



Two Famous Court Ladies

BY

CHIYO HIRAIWA

Kasuga-no-Tsubone.

I.

DURING the two hundred and fifty years of the Tokugawa dynasty, no woman's name shines brighter than that of Kasuga-no-Tsubone. The sweetest flowers or the most expensive incense cannot retain their odor for a hundred days, yet the strength and beauty of human character endures forever.

It is good to remember that a woman had much to do with the forming of the character of the third Shogun, Iyemitsu, and that this woman was none other than Kasuga-no-Tsubone, who was the nurse and faithful friend of Iyemitsu when he was a boy, and his loyal, devoted subject when he became Shogun. The life of this woman is a record worth reading.

Her early name was O-Fuku and she was the wife of Inaba Masanari, a daimyo of Sado. At this time there were civil wars between the daimyos as to who should be chosen the Shogun,—Iyeyasu or Hideyori, the son of Hideyoshi. O-Fuku's husband joined the forces fighting for Hideyori and started to battle with his servant Yosohei.

During the master's absence, a poor old woman came to the house one day, and pretend-

ing to be Yosohei's aunt, begged to see her nephew. She expressed great disappointment at finding him far away on the battlefield attending his master, and wished to pass the night there. O-Fuku allowed her to do so. When taken into the house, she admired the splendid residence and asked to have a look at it.

In the middle of the night the mistress heard a strange sound. To her surprise she saw the shadow of two robbers on the front of the godown. They had been led into the house by the old woman. O-Fuku sprang to her feet, making no noise. She took the short sword which she always hid under her bed, opened the shoji, the paper sliding door, sprang upon the robbers, and killed one of them.

The following night a voice was heard at the gate asking that it be opened. No one in the house dared reply. The voice was heard again and again until at last Fuku stood in the genkwan, the front door, and with a knife in her hand, waited for a robber to appear. When the warder opened the gate, she was surprised to see her husband standing there. The wife trembled with fear, thinking that something serious must have happened,

for there is nothing more disgraceful than for a man to desert the battlefield. The husband told his wife that he had left the cause of Hideyori for good reason, because Hideyori had lost the favor of all the people and that it was madness to fight against Iyeyasu. He also declared that it was his determination to withdraw from the ranks of the samurai, and become a ronin, or free lance. This did not please O-Fuku, but she was loyal, so they moved into the country where the husband enjoyed rural life, fishing or visiting the priests of the temple. Sometimes he did not come home for several days, and his wife knew nothing of his actions.

A greater test of her devotion to her husband was to come. After a long period of deception on his part, O-Fuku discovered his infidelity. She made no trouble, but suggested that her husband's concubine be brought to her home, as they could not afford the expense of two homes. So the beautiful young girl who was called Tamaye was welcomed by O-Fuku, who gave no sign of the just anger in her heart or the pain she suffered,

One day Masanari went out as usual although Tamaye begged him to stay at home, as she was very lonesome. After he had gone O-Fuku called Tamaye to her and said "Now Tamaye get ready to die. I'll show you how I was trained in the use of the sword in my childhood. You will learn that a daimyo's daughter and a daimyo's wife permits no insult to her home and heart."

With these words she killed her, and calling her servant Saeda, told her what she had done, and commanded her to prepare to flee from the house at once.

The wife stood one moment by the dead body of Tamaye, then covered her with her own beautiful kimono, and turned and left her. Taking her baby boy she fled from her home, leaving her elder son behind.

Her destination was her uncle's home. She told him all there was to tell, and finally expressed her desire to become a nurse in a

well-to-do family. Within a week she heard that a nurse was needed for the first born of the second Shogun, Hidetada, in the palace at Yedo. It was requested that the nurse be a lady from Kyoto. O-Fuku wished very much to secure the place, but there was the one objection, that she was not a native of Kyoto. She applied for the position and was called to the palace. As to the query concerning the place of her birth, she hesitated to answer, but told them she was the daughter of a faithful and loyal daimyo, and that her husband was a knight, but owing to certain circumstances had become a ronin. As she was of noble family she passed the examination and was employed at the court as the nurse of the first-born son of the second Shogun.

After O-Fuku became the nurse of Takechiyo, the maids attendant upon the second son, Kunichiyo, became jealous of her. All the court ladies favored Kunichiyo and tried their best to please him, making him new suits of clothes, and giving him delicious things to eat. Even the parents loved the younger son much more than they did the elder, and would not listen to any appeal that O-Fuku made to them.

O-Fuku had been allowed to bring her son to the court and she made him a companion to Takechiyo, and these two were the only friends of the Shogun's elder son. Takechiyo often lamented that his life was so unpleasant, and one day he told his nurse that he had determined to commit suicide, as he had heard people talking about the heir of the Shogun, and that they had decided to deprive the elder son of his birthright, and choose the younger as the successor to his father. Just as he was about to draw his sword, O-Fuku rushed to him and took it from his hand, reproving him for his lack of courage and hasty temper,—and at the same time she showed him the greatest sympathy and swore that she would try with all her power to save him, and also to overcome the ill-feeling of the other people toward him.

She made up her mind at once to appeal to

the ex-Shogun, Iyeyasu, who was then enjoying a life of retirement in Shizuoka. So she asked permission for a few days' leave from the castle, as she wished to visit her mother's grave. Her request was granted. But before leaving the castle, O-Fuku gave the secret of her journey to her son, Kayamaru, and bade him watch over Takechiyo as she feared something might happen to him during her absence.

Upon her arrival at Shizuoka, through the kindness and influence of a court official whom she knew, O-Fuku was taken before Ieyasu so that she could make her appeal to him in person.

Iyeyasu praised her for her faithfulness towards her lord, and promised her that he himself would go to Tokyo and put a stop to the unjust treatment of Takechiyo. O-Fuku was overjoyed at the success of her mission and returned to Yedo.

Soon afterward the people of the court were greatly surprised at the unexpected appearance of Iyeyasu, but they all breathed easier when they found that he had only come to see his grandchildren. It was reported to him that Takechiyo was becoming too lively, playing out of doors, shooting and making mischief in many ways, while the second son was always quiet and liked to stay in the house. They blamed O-Fuku for her training. To their surprise Iyeyasu was pleased to hear this account of Takechiyo, and said that he considered it best to live an active life, and that one who was going to be a ruler must be well-developed, strong in body as well as in mind. While he gave gifts to Takechiyo, he commanded that Kuni-chiyo withdraw from his presence.

Then Iyeyasu called all the court together and appointed Takechiyo the heir apparent to the throne of the Shoguns. At the same time a number of people were appointed to different positions and assigned to certain duties in the service of Takechiyo, the future Shogun. Hidetada and his followers were bitterly disappointed at the turn of affairs, but they were helpless, as the choice of Iyeyasu must be accepted. Now, more than ever O-Fuku became the object of jealousy and hatred.

After the lapse of some years Hidetada abdicated his throne in favor of Takechiyo whose name henceforth became Iyemitsu, the third Shogun, and O-Fuku continued in devoted service to the new Shogun.

When Iyemitsu wished to communicate with the Imperial court, O-Fuku was chosen as the bearer of the message. But a lady without rank could not be received in audience by the Emperor, and she was granted the title of Kasuga-no-Tsubone. Although she failed to accomplish her mission on this occasion, on a second similar one she was successful.

Kasuga-no-Tsubone, although a woman, was the principal comforter and adviser of the Shogun Iyemitsu. It is not too much to say that there is almost no one among the women of Japan whose perseverance, wisdom and self-reliance have been so much admired

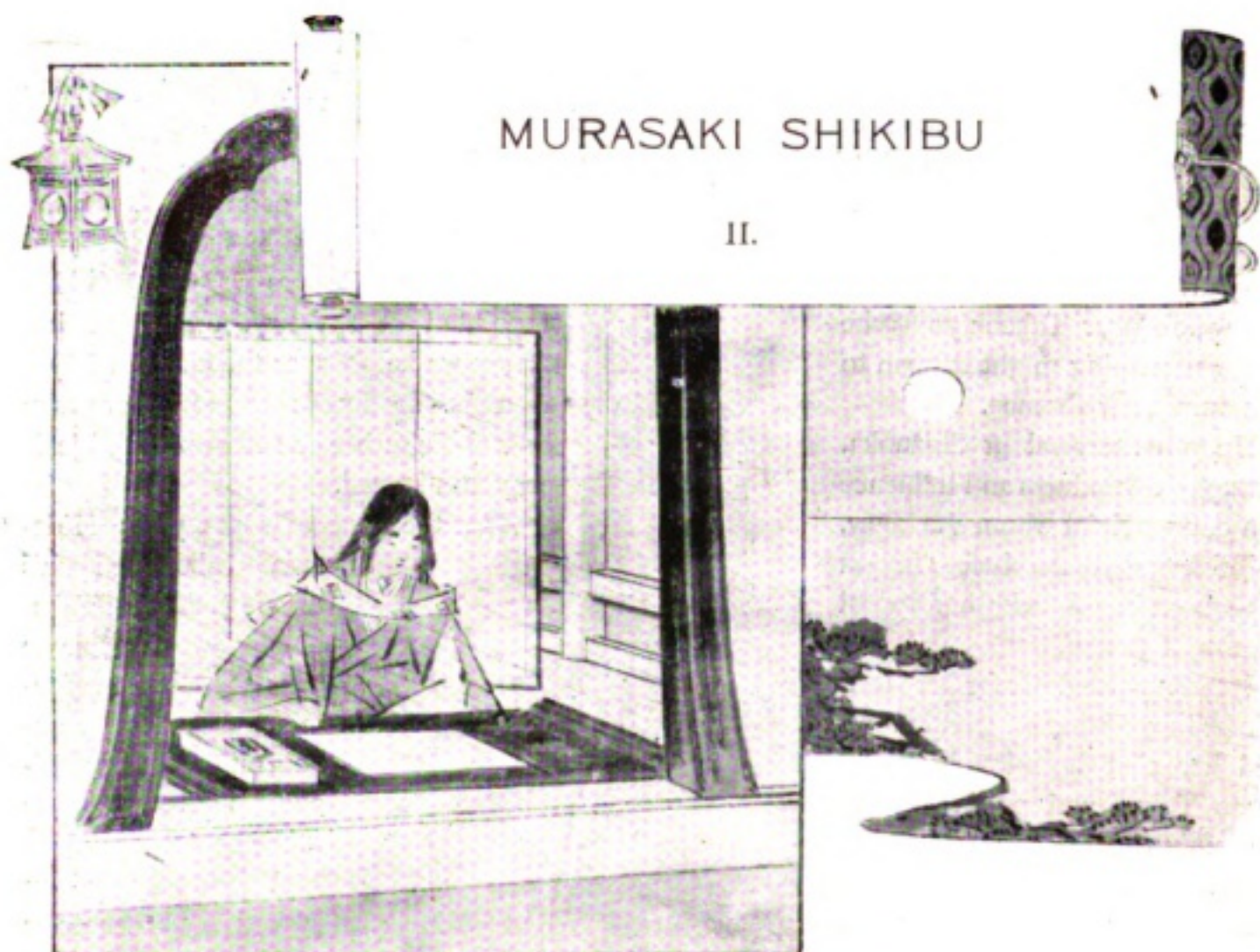
by the people; perseverance when she was hated by the people of the court, yet not growing faint hearted in securing her lord's rights; wisdom, in carrying out her plans at court; self-reliance as the adviser of the Shogun and at last the bearer of his messages to the Emperor.



LADY KASUGA.

MURASAKI SHIKIBU

II.



THE people of Japan honor and admire Murasaki Shikibu. Her name recalls the Heian era, that age of poetry and romance when fair court ladies and officials attired in beautiful costumes passed their time in pleasure. Once the officials attained high rank, and had unlimited authority, they became selfish and idle. The most prominent family at court was the Fujiwara and as the Emperor and the princes of the imperial line married the ladies of this house, the family became so influential that all affairs of government were in their hands.

At this time the Emperors were mere puppets. Instead of the court being a place of power in the ruling of the country, it became a centre of elegance, and indolence. There were three ex-Emperors at one time,—and the officials surrounded by fair women, spent their time in love intrigues and the composition of poetry. To such a degree did they carry the latter that if one wished to speak on any subject to another he would

express his idea in a poem instead of by common conversation and the person addressed would reply in the same way. Other court amusements were tedious gazings at the moon, performances on the flute, the tea ceremony, and chess playing.

Yet the Emperor, Ichiyo, who was on the throne during the latter part of the tenth century, encouraged and patronized learning. The study of both the Japanese and Chinese classics was popular, and literature reached a height not attained in any other period of Japanese history.

The Empress was also a great student of Japanese literature, and a writer of ability. It was as court attendant to this literary Empress that Murasaki Shikibu became one of the circle at the imperial court in Kyoto.

This young court lady who was to become so famous was the daughter of Fujiwara Tamitoki, the Lord of Echizen Prefecture. She had two brothers, but she was the only daughter, and the youngest of the family.

Her father was a great Chinese classical scholar and he was able to give his children the benefit of his knowledge.

At first Shikibu was called Fujimo Shikibu, as she was born of the Fujiwara family. In her studies she was very bright and precocious. She would sit beside her elder brother while he was taking his lessons, and the words or phrases her brother found hard to learn, or soon forgot, she remembered better than he.

Shikibu had many advantages, for not only was her father a scholar and her brother a poet of renown, but in accomplishments valued by the lady of that day, ceremonies of the New Year, the art of extemporizing poems, the game of incense, she was very skillful.

In those days it was very rare for women to travel in the country. Their sphere of activity was confined to a small circle. But contrary to this, Shikibu travelled a great deal and visited many places famous for their beauty or historical associations. When she was inspired by the beauty of nature, or received an impression while travelling, she expressed her feeling in a poem. This travel added a great deal to her knowledge, for "seeing is mightier than learning." In her famous *Genji Monogatari* it is clearly shown that she was familiar with the life of all classes of society.

At the age of nineteen Shikibu married an official of the court named Fujiwara Nobutaka, a scholar and a gentleman in the highest sense of the word. They lived very happily together as they were of the same

rank, and had the same literary tastes. Two daughters added to their happiness. One is known by the name of Daini Sammi, the author of *Sagoro Monogatari*, and the other by the name of Ben no Tsubone.

Before many years had passed, a sad misfortune overwhelmed this happy home. Heaven seemed very cruel to Shikibu in taking her husband away from her,—but in a higher sense it must be understood that if she had been given every blessing, her life would doubtless have been commonplace. Providence sent her a great trial that she might become strong and develop into a remarkable woman.

This trial was bitter, but sorrow was the agent by which she was led into eminence.

When her hus-



band died, she was so filled with grief that she disliked to be seen in public,

and decided to live simply and quietly with her two daughters. She retired to Ishiyama temple, famous as one of the eight attractions of Omi, and especially noted for the beautiful view of the moon. Here, Shikibu led a secluded life. The result of many days meditative writing was the *Genji Monogatari*, a work of literature describing the daily life of the people of that age. Visitors to the temple of Ishiyama will find to this day some of Shikibu's personal belongings in the room called *Genjinoma*, where she wrote. One of these treasures is the ink-stone which she used.

At the end of six years spent in this temple, she was persuaded by her father to become once more a lady of the court. It was much against her will that she entered into the gay life of the court, but she was obliged to support herself and her daughters.

The Empress was very much pleased to have Shikibu for an attendant, and changed

her name to Murasaki Shikibu, giving her the name of the chief character in her *Genji Monogatari*.

Although it was difficult for her to write in the whirl of the court pleasures, yet she compiled a diary called, *The Murasaki Shikibu Nikki*, perhaps one of the most difficult works in Japanese classics. It records her feelings during her service at the court, and also gives her opinions concerning true womanhood. In later years she devoted herself to Buddhism. Her stone monument on which a short sketch of her life is written stands in the temple of Unrin at Murasakino in the Province of Kyoto.

As the plum blossom adds to itself a new meaning by its long struggle against the severe winter weather, so this genius of the literary world, Murasaki Shikibu, becomes dearer and nobler to us because of her long fight against the corruptions of the court and the daily temptations of the sphere in which she lived.

PROVERBS FROM THE JAPANESE.

Meeting is the beginning of separation.

Life is like a candle in the wind.

Regard an old man as your father.

Pinch yourself and know how others feel.

An ugly woman shuns the looking glass.

Tighten the cord of your helmet after victory.

Where birds are unknown, the bat is peerless.

An insect an inch long has half an inch of soul.

The pupil should walk seven feet away from his teacher lest he tread upon his shadow.

Tales of Ikkiu

BY

MADAME Y. OZAKI

ABOUT five hundred years ago, in the reign of the Emperor Go-Komatsu, there was born in Kyoto at the hour of sunrise on the first day of the first month of the year a boy who was named Senkiku by his parents.

From an early age he proved himself to be quite different from ordinary children and gave signs of unusual intelligence. His father and mother regarding him as a child of great promise decided to give him a good education with a view to his entering the Buddhist priesthood. This calling was held in high esteem in ancient times and a clever, ambitious bonze could always rise to eminence and fame, and be sure of power and influence in his day.

So at the age of six the prodigy Senkiku was sent to the temple of Daitoku and placed as a pupil in the charge of the priest Yōsō, and in accordance with Japanese custom to mark this great event in the boy's life, his name was changed. From this time on he was called Ikkiu,—a name which is famous to this day.

The little acolyte more than fulfilled the hopes his parents had placed in him. He proved to be exceedingly clever. His memory was so good that he could learn the Buddhist scriptures and prayers ten times quicker than the other boys, and to the astonishment of his superiors he even knew things that those much older than himself did not know. The priest-tutor, Yōsō, was delighted with his new pupil and became very fond of him.

Now it happened that one day a certain samurai came to the temple, wearing hakama, made of leather. Ikkiu at once noticed it

and knew that this was against their religion, for no leather could be made without the taking of life which is strictly forbidden by Buddhist laws. He at once took a large piece of paper and wrote on it the following:

"Within this temple all kinds of leather are strictly forbidden: Whoever brings leather within will surely receive punishment."

He then placed this notice outside the temple near the entrance where it could not fail to be seen.

When the samurai saw the sign and the boy who hung it up he said to himself:

"Now because I came to the temple wearing this leather hakama, that little rascal has spied it out and does this just to annoy me. I will punish him, see if I don't!"

He then went up to Ikkiu and said: "Look here, you boy, you have just put up that notice forbidding the entrance of any kind of leather into this temple, but don't you keep drums made of leather here? Now what do you say to that?"

He thought to puzzle the boy greatly by this question, but Ikkiu was not in the least nonplussed and retorted quickly:

"Well," he said, "the drum gets punished as I said!" and catching up the drumsticks* he began beating the instrument with all his might, and as he did so he looked knowingly at his interlocutor and asked:

"How would you like to be punished in this way?"

The man was ashamed at being outwitted by such a youngster and scratching his head said:

"I have not a word to say!" But he

* "*bachi*" the word for drumstick also means punishment, hence the neatness of the pun.

made up his mind that he would have a laugh at the mischievous boy's expense the next time Ikkiu and his master visited him and he went home and waited for the opportunity.

It happened within a few days after this that Ikkiu accompanied Yōsō on a visit to the house of this same samurai.

In front of their host's gate was a bridge. When they arrived at the bridge they saw a sign-board on which was written the following prohibition:—

"It is forbidden to cross this bridge!" The master-priest reading the notice and looking at his pupil said in a troubled voice:

"How can we reach the house unless we cross the bridge?"

With a bold face Ikkiu answered:

"That does not matter at all, you may cross the bridge, but be sure and walk only in the middle as I do—follow me!" and he himself led the way, purposely walking with an erect and haughty mien.

Then the samurai who had evidently been waiting for them came rushing out in a great hurry and in a big angry voice began to scold them for not heeding the notice.

Ikkiu smiled:

"That sign," said he "forbids us to walk, along the edge (*hashi* means both bridge and edge), so we came walking most carefully over the middle!"

The man was astonished at the boy's quick wit. He saw that the young acolyte was more than a match for him, a grown man, and he smiled, gave up the game and praised Ikkiu.

Another time when Ikkiu was about ten or eleven years old his master went out and left him in charge of the temple. During his absence a friend brought the old priest a large *manju*,*—Ikkiu broke off a piece for himself and hid it in his sleeve and when Yōsō returned he showed him the remains of the cake.

The old man took the cake in his hand and looking at the broken end said suspiciously:

* *Manju* a kind of large flat thick dumpling with bean paste enclosed in white dough.

"I wonder where the broken bit of the moon is?"

Ikkiu knew at once that it was meant for a hint and taking a piece of *manju* out of his sleeve, answered quickly:

"It was hidden in the clouds!"

The bonze was so struck with his cleverness that he gave him the whole of the cake.

One night when all in the temple were supposed to be asleep Ikkiu left his room to get something. When he reached the passage there was a strong smell of the cooking of fish which came from the direction of his master's room.

"Now it is the duty of a priest to abstain from eating any kind of flesh. My master strictly forbids others to eat fish and he has no right to break the rule himself," said Ikkiu, and with these words he boldly went to the priest's room and pushing aside the screens he popped his head inside so that he could see all that was going on, and said:

"Here I am, do you want me?" Yōsō was quite taken aback. He replied that he was not wanted and ordered him to go away at once.

"I will leave your room if you wish it," answered the incorrigible boy, "but before I go, please tell me what you are eating?"

The old priest saw that he was caught and that there was no use in trying to hide the truth, so he said:

"This is salted salmon!"

"On what tree does it grow?" asked Ikkiu looking as innocent as he could.

"This is not a fruit, it is a kind of fish!" said Yōsō.

"What? a fish?" exclaimed Ikkiu in astonishment, pronouncing each word slowly as if he was afraid of saying the next, "Do—you—not—mind—eating—fish?"

"It is not that I do not mind," said the priest, but I have said a prayer over this fish, so that even if I eat it, no punishment will follow!"



IT IS FORBIDDEN TO CROSS THE BRIDGE.

"What kind of prayer did you say?" asked Ikkiu.

"This is what I said," answered the priest, "You are of the nature of dead wood, therefore enter and receive the reward of the religious life!"

"What is the meaning of that prayer?"

"You are a tiresome boy," answered the badgered Yōsō, "but listen and I will explain. The meaning of my prayer is this. This fish though now dead and salted was at one time alive, but in this state, it is impossible for me, even though I feel pity for it, to make it swim again, so it is far better for it to come into me and receive the blessing and reward of a religious life in the next world. How very grateful this fish must feel towards me!" added the old man looking at his pupil. Ikkiu listened very attentively to his master's explanation.

"Through your kind favour!" he said with an appreciative bow, "I now understand well the meaning of your prayer," and again salaam-

ing as low as the mats, he left the room and went back to his bed.

Now the next day after the morning orisons were over, Ikkiu went into the garden and going to the pond caught a carp (koi) and brought it to the kitchen. He then placed it on a board and was preparing to slice it up and cook it. When the other novices saw what Ikkiu was doing they hurried in horror to the priest, and told him what his favourite charge was in the act of doing. Yōsō slowly closed the book he was studying, rose and went to the kitchen and began to scold the boy severely.

"Do not be troubled about me," said Ikkiu calmly, "I have said a prayer over this fish, so that it does not matter even if I eat it!"

Then Yōsō said with a wry smile: "Now you are trying to imitate what I did last night! Tell me what sort of prayer did you say?"

The boy solemnly answered: "This is the prayer I said over the fish:—'You are of

the nature of raw wood, though I do not wish to let you go, you are apt to escape into the water; rather than live in the turbid water of the pond, enter into my stomach and pass away!"

When the old priest heard these words so full of a lesson for him he could not scold the lad any more but left him, wondering at his cleverness.

Thus nearly everything that Ikkiu said or did was pregnant with humour and wit and he made an impression upon everybody who saw or spoke to him and all agreed that he had a future before him. At last his reputation reached the ear of Yoshimitsu, the Shogun, who said that if Ikkiu was such an interesting boy he would like to see him, so he sent a messenger to the Daitoku temple and summoned him to the palace.

Ikkiu accompanied by his tutor, set out in answer to the summons. When they arrived they were ushered into the room where the Shogun sat in state with the grand daimyos ranged on either side of him looking very solemn and important, an array formidable enough to crush a timid person.

But Ikkiu was not in the least daunted. He entered the room and gazing towards the Shogun salaamed very politely keeping his head to the ground.

The Shogun smiled:—"So you are the boy from the Daitoku temple, who is reported to be so extraordinarily clever?" Ikkiu lifted up his face a little and replied:

"I do not know that I am clever, but perhaps there are so many stupid people in the world that even I come to be noticed!"

"That is an interesting answer," said Yoshimitsu. Now I will give you some difficult problems and you must answer them here on the spot!"

"On the screen behind you is the picture of a tiger,—bind him with rope in our sight!"

The youth looked where Yoshimitsu pointed and sure enough on the screen behind him was the drawing of a large tiger. The

Shogun and daimyos exchanged glances wondering what the boy would do to obey the order.

Ikkiu, however, showed not the least sign of perplexity. He went out of the room for a few minutes and then returned with a rope and looking round at the assembled daimyos said in a clear loud voice:

"I am quite ready to bind the tiger, if one of you will drive him out!"

All looked at each other in astonishment. They were beaten by the lad's wit and had no answer to make.

"O Ikkiu, that is well said!" and the Shogun praised the lad.

Yoshimitsu now pointed to a pine-tree in the garden. This monarch of the forest was bent and its branches twisted and gnarled in the weird fashion characteristic of the old pine-trees of Japan.

"Is that pine-tree straight or crooked?" asked the Shogun.

"There is nothing so straight as that pine-tree!" answered Ikkiu.

The Shogun wondered at the answer and said: "Why do you say that pine-tree is straight, when it is crooked as you see?"

The Ikkiu looked very grave and answered:

"The shape of the tree is certainly crooked but is it not straight (honest) to show its crookedness just as it is without trying to hide it? There are people in this world with crooked hearts, but they try to look all right and straight outwardly and to appear better than they are; so when we compare these hypocrites to this tree, there is nothing more straight or honest in the world than that pine-tree!"

The Shogun was much struck with the answer and thought that one day Ikkiu would surely become a famous man. He presented him with many gifts and praising his merit sent him back to finish his novitiate at the temple.

Ikkiu took great pains with his studies and did not rest content, although he knew him-

self to be clever. When he reached the age of twenty-two, he heard that in Gōshū at a place called Kata-da, there lived a priest famous for his learning and wisdom. Ikkiu desired self-improvement and wished to become this man's pupil, so he left Kyoto and travelled over the hills as far as Gōshū.



TAUGHT IKKIU ALL HE KNEW.

When he arrived at the dwelling of the celebrated bonze, Sōdon, he found the gate shut fast against him and he could not gain admittance. Still the young man was not dismayed. He thought, "If I go back now, all my effort in coming so far to see Sōdon will have been in vain. I will wait here outside the gate till he opens it!"

The persevering Ikkiu waited without moving the whole day long. At last the night came on and as it was winter he began to suffer not only from hunger but from cold. Nothing daunted he stood there telling himself that now was the time to endure hardship and to exercise patience.

When day dawned the young man was in the same position still waiting by the gate. When Sōdon saw this he said :

"This is an interesting man—he is an unusual character certainly," and he sent out his acolytes to open the doors and admit the new and persistent disciple.

Sōdon taught Ikkiu all he knew, and in this way the young man made great progress in wisdom and learning which, added to his natural cleverness, was like giving "an iron

rod to a demon," or "adding strength to strength" as we say in Japan.

Ikkiu at last became a very famous priest and on the death of his first master Yōsō, he succeeded him as the head of the Daitoku temple in Kyoto and everyone looked up to him with great reverence.

His fame was noised abroad to such an extent that finally very ridiculous reports were circulated about him. People went so far as to say that he could perform miracles and the news spread like wild-fire over the city. It was said at last that he could eat fish and then bring it living out of his mouth and that the resurrected fish would swim away on being put in water.

When Ikkiu heard of this, he said : What stupids they are ! I am not a conjurer that I can make fish I have eaten alive again. Such a thing is utterly impossible. What nonsense is circulated about me ! I must put a stop to these absurd rumours !

So one day he went out into the most crowded part of the city and put up a notice that on a certain day under a pine-tree the priest Ikkiu of the Daitoku temple would give a wonderful



WHERE THE SHOGUN SAT IN STATE.

performance. On that day he would show the people that after eating and swallowing some fish he would cause that same fish to live and swim again and that all who wished to come and witness the spectacle were welcome.

"This is something worth seeing!" said everyone who read the invitation, and on the appointed day men, women, and children hastened from early morning to the Daitoku temple to see Ikkiu's miraculous show. As the hour drew near the courtyard of the great building was packed with crowds of people, all breathless with curiosity and expectation.

Inside the temple room, open on two sides to the spectators, a tub of water stood and by the side of this was a stand on which was placed a dish full of cooked fish which looked most tempting. At the appointed hour Ikkiu came slowly into the room dressed in purple robes and vestments, and without looking at

the assembled people sat down, took up his chopsticks and began eating the fish as if he had never tasted anything so good in his life before, and he did not stop until he had finished the whole plate.

"Now comes the sight!" said the gaping crowd who were pressing and pushing each other against the verandahs and eagerly watching every movement of the wonder-working priest. "Now, behold!" they exclaimed, "the fishes will come forth alive from the priest's mouth!" They fully expected this to happen.

Then Ikkiu stood up and coming out from the room to the porch said:

"I thank you for your trouble in coming here to-day to see me. But I am sorry to say that my stomach is out of order and is unable to produce the live fish today!" and without another word he retired into an

inner room, shutting the sliding screens after him.

The spectators were greatly taken back. Many grumbled and said that the whole thing was a farce; others were angry at being deceived, and others said:

"Fancy a priest telling lies!" and they began to clamour for Ikkiu to come out and explain himself, and there was for a few minutes a great noise and confusion around the temple. The more sensible people said that Ikkiu was a great man and that he had done this on purpose to prove how wrong it was to spread these preposterous rumours about him or to believe them.

"This shows not only how great and clever he is but how trustworthy also!" said his supporters.

From this time on he became more famous than ever. Samurai and noblemen came from all parts of the country to learn of him and to ask him questions about religion and Buddhist philosophy.

Though Ikkiu was profoundly learned yet he was often light hearted and humourous and above all things he was original. Once on New Year's Day when the people as usual had given themselves up to merry-making and saké drinking and were congratulating each other on the return of the year, he found a

large skull and putting it on the end of a long stick went about saying to everyone "Take warning! Take warning!"

The famous New Year's poem which has become almost a household proverb in Japan was composed by Ikkiu. It teaches the serious side of the coming of each New Year, how the decorations of the pine-trees in front of the houses are not only a cause for rejoicing, but should make people pause for reflection, reminding them that each New Year brings them nearer the valley of death.

"Kadomatsu wa
Meido no tabi no
Ichiri dzuka
Medetaku mo ari
Medetaku mo nashi."

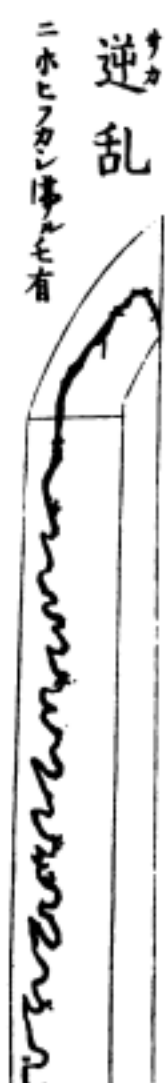
"At every door
The pine trees stand
One mile-post more
To the spirit land:
As there's gladness
So there's sadness."

Ikkiu died a peaceful death at the good old age of eighty-seven in the thirteenth year of Bummei, beloved and respected by everyone, and to this day all Japanese enjoy the numerous anecdotes of this famous priest who was always so witty, original and amusing.





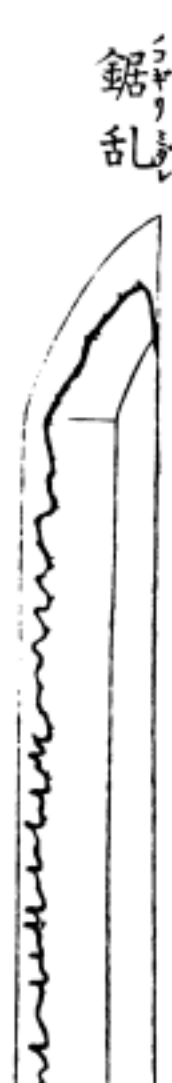
6. Suguha resembling marks made by rat's feet.



7. Sakuamidare, indentations pointing downward.



8. Sakuamidare.



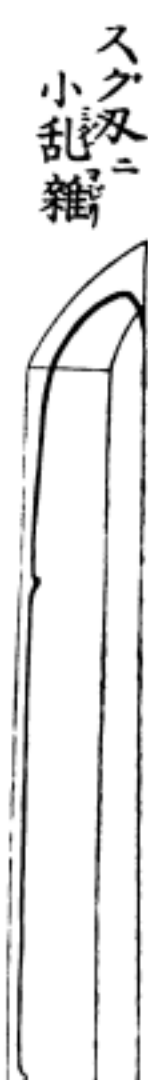
9. Nokogirimidare or edge mark resembling a saw.



10. Nokogirimidare with irregularities.



1. Suguha or straight edge, with wavy grain called ayasugi.



2. Suguha with slight irregularities.



3. Suguha with slight irregularities.



4. Suguha with more prominent irregularities.



5. Suguha with head of irregularities pointed downward.

These illustrations are copied from Koto Meizukushi Daizen first published in 1791 A.D

The Steel Bible of Bushido

BY

HENRY SATOH

THE sword is the very embodiment of the Yamato race. It is sometimes spoken of as the "Soul of the Samurai," but it may also be called the "Bible of Bushido." It is looked upon as the manifestation of the sense of honor, high character and moral courage. The boy was taught with the shining blade before him, that his soul must be free from any form of pollution like the bright surface of the blade. His attention was called to the fact that neglect causes the blade to rust, and the lesson was at once drawn of the necessity of a constant and unceasing effort to sustain purity of character.

Again, the sword is held up as the reminder of the punishment which is certain to follow an evil act. "This sharp edge," the father will say, "is not only the guardian of your honor and personal safety, but it is also the sacred disciplinarian to punish you when you go wrong."

Whenever the blade is unsheathed, there always comes up a feeling in the breast of the sons of Yamato which reminds them that they are in the presence of a rigid master of the loftiest character and of holy influence. The sword, in short, is held in the highest possible esteem, especially by that class of Japanese whose education has been built up on the steel Bible of Bushido.

The sword again is a unique combination of

refinement and strength, ever reminding its possessor of the possibility of attaining the highest polish in personality without the least sacrifice of mental or spiritual vigor. Effeminacy is most strongly abhorred by the followers of the steel Bible, but they are at the same time very carefully warned against the tendency of rough and vulgar display of strength, physical or otherwise. The true samurai must be in every respect a gentleman, and the sword serves to remind him that he can be vigorous and powerful without being rough and overbearing in his demeanor. Bushido is the national conscience of the children of Yamato, and the sword is the defender and the manifestation of this same conscience.

The sword is Japan's original invention. She has borrowed nothing from abroad in the way of perfecting the manufacture of her steel blade. In all other branches of art Japan has had to receive foreign tuition more or less. But in the making of the sword blade even the most searching and critical of historians has not yet produced any evidence of its foreign origin.

Swords exist all over the world. Even the savages have their own type of sword. The Damascus blade is deservedly admired and treasured by the lovers of the sword. The Japanese and the Damascus blades are believed



Jewelled Sword Formerly Worn only on State Occasions of Special Significance.

to be the only swords that can claim to have reached the highest perfection of the art. They are, however, entirely different in their character. The Damascus steel is of uniform temper, and is far superior to the Japanese in point of elasticity, while the latter is a combination of two tempers. In other words, the Japanese blade combines in itself a hard and mild steel, the edge and the body of the blade having different tempers, the former being hardened enough to give it the necessary sharpness, while the latter is kept mild in temper with sufficient elasticity to prevent it from breaking.

The combination in one piece of soft and hard steel defied the skill of steel experts of the West until Mr. Harvey invented the process now known by his name, when he applied his methods to the manufacture of armour plates for warships. Compound armour plates exist in some of the ships still in commission, showing how recently the combination in one block of two tempers was used successfully.

The same result, if not by the same process as that of Mr. Harvey, was within the attainment of the swordsmiths of Japan as early as the beginning of the ninth century of the Christian era. The swords of that period are still preserved in the Imperial collection and also in the families of the old daimyos.

The Japanese swordsmith obtained the above result by first covering the entire body of the blade with clay. He then carefully removed the clay along the edge in a straight or wavy line according to the effect desired to be produced thereon after firing. This done, he fired the blade, and on attaining the desired degree of heat, the whole piece was chilled suddenly by plunging it in a tank of water, the temperature of which is generally believed to have been lukewarm. Thus the edge which was thin and without the coating became sufficiently hardened to ensure sharpness while the body itself being protected by the clay from coming into direct contact with an excessive

amount of carbon during the firing, attained an entirely different temper, and the brittleness which is the most serious defect of a blade was thus successfully avoided.

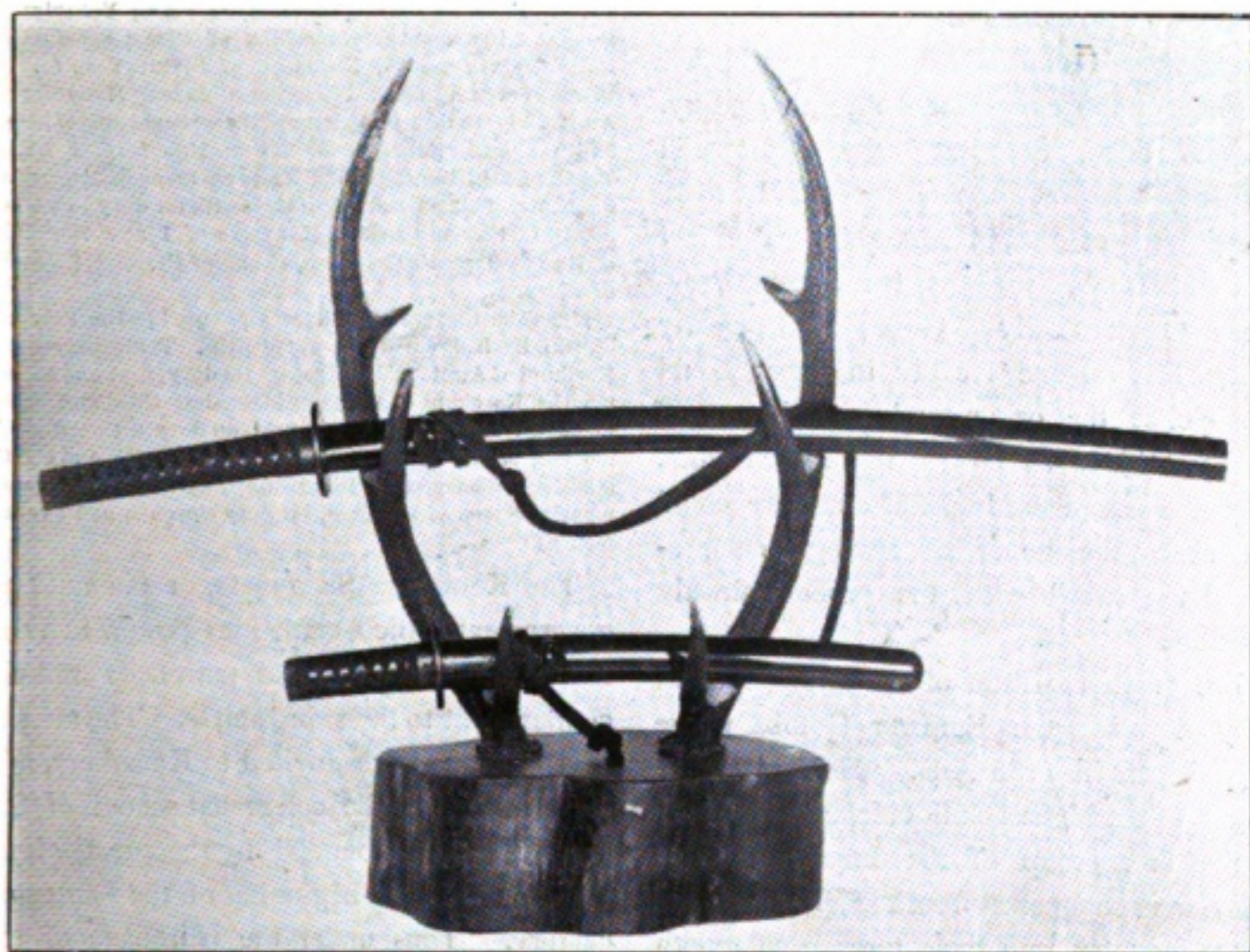
Comparing the Japanese blade produced by this process with that of the countries with which Japan was in communication in olden days, such as China, India and Korea, we find that the workmanship was entirely different, and there is no trace whatever of that interesting process having been imported or borrowed from abroad. It must therefore be concluded that the process is an invention originating in the mind of some of the people of this Empire. But who the inventor was no one knows, for history is totally silent on this subject.

Interesting and clever as the process is, it is very strange that neither record nor tradition exists to preserve the name of this great inventor. The only way to account for this anomaly is that the process was at first carefully guarded as a great secret and was to be transmitted only to confidants. In course of time, however, the secret was stolen and came to be widely disseminated, and when an ambitious man tried to claim the invention the process must have been too generally known to afford him the chance of winning the laurel. The secret, if it had been one, must have been short-lived, and no sword was Japanese which had not been subjected to this process.

History of the Sword.

The existence of the sword is coeval with the founding of the Empire. The place of its birth is shrouded in darkness, but the sword is one of the three Imperial Insignia of the Ruler of the Empire and as such the national sentiment connected with the blade is traditional.

No expert has had the privilege of inspecting the ancient sword forming one of the Imperial Insignia, but the sword worn by the Crown Prince Shōtoku who compiled the Constitution of Seventeen Articles in 693



PAIR OF SWORDS WORN BY LORD MIZUNO TADAKUNI.

The heroic reformer of the last days of the Tokugawa Shogunate. Decorated with copper and iron, with no trace of gold or silver, thus setting an example of simplicity.

A.D. is still preserved in the Imperial collection now kept in Nara. The blade is said to be perfectly straight, differing in this respect from the ordinary sword, but the point and the edge consist of hardened steel, like the other blades, and the sword is said to bear the trace of having been subjected to the same process of firing already described.

When the laws and customs of the country were codified for the first time in the beginning of the eighth century, the swordsmith was required to mark the tang of the blade with his name, and the famous swordsmiths of that period are found in the Province of Yamato. They are known as Amakuni and Amaza, but it is generally believed that their works have not been preserved. There are many blades in the market bearing these names, but the connoisseurs agree in condemning them as not genuine. In one of the old Honnami records there is a paragraph saying:—"I never saw a real

Amakuni blade and those that claim to be his work are spurious."

Honnami is the family name of the officially appointed judge of the sword blade. One century after Amakuni and Amaza we find Yasutsuna of the Province of Hōki. He lived in the beginning of the ninth century and his work is preserved both in the Imperial and other collections. Yasutsuna was looked upon as the master of the craft and before the great Masamune appeared in the early part of the fourteenth century, his work commanded unique distinction and respect.

Prior to Amaza and Yasutsuna we find Gassan of the Province of Ōshiu. He is recorded as the contemporary of the Emperor Tenji, whose reign dates from 668 A.D. But it is doubtful if his real work has been preserved. Both Amakuni and Amaza were most probably Gassan's contemporaries and it is very interesting to note that even in

such a remote corner of the Empire as the Province of Ōshiu, we find the swordmaker as early as the close of the seventh century. Yamato being the seat of the Imperial authority it is natural to find there swordsmiths of the highest skill. The fact that swords were made in the distant Province of Ōshiu as early as Gassan's time, clearly shows that no one locality in Japan could monopolize the origin and manufacture of the steel blade as far as the record goes. Even the seat of the Imperial authority could not claim the honor of having first produced the sword with the process already mentioned.

The greatest patron of the swordsmith in early days was the Emperor Gotoba whose reign began in 1186 A.D. He had twelve smiths of the highest skill officially appointed as the first group of the Imperial smiths. They were summoned from the different parts of the country and took turns each month to make swords for the Imperial Patron. Besides the twelve, there were also appointed a second group of twenty-four smiths. The Emperor himself sat at the forge and practiced the art under Nobufusa of Bizen, and Hisakuni of Awataguchi. The Emperor's own swords are still preserved in the Imperial collection and are very highly admired by connoisseurs. Under this patronage, the art was carried to great perfection and the works of these smiths are still preserved and treasured.

The Imperial smiths and their names are as follows: First Group, on duty in:—

First month, Norimune of Bizen. Second month, Sadatsugu of Awoye, Bitchiu. Third month, Nobufusa of Bizen. (Not the same smith as the Emperor's tutor.) Fourth month, Kuniyasu of Awataguchi, Kyoto. Fifth month, Tsunetsugu of Awoye, Bitchiu. Sixth month, Kunitomo of Awataguchi, Kyoto. Seventh month, Muneyoshi of Bizen. Eighth month, Tsuneyoshi of Awoye, Bitchiu. Ninth month, Sukemune of Bizen. Tenth month, Yukinari of Bizen. Eleventh month, Sukenari of Bizen. Twelfth month, Sukenobu of Bizen. The Emperor's tutors:—Hisakuni of Awataguchi, Kyoto:—Nobufusa of Bizen.

The Second Group of the Imperial smiths. On duty in:—

First month, Kanemichi of Bizen; Kunitomo of Awataguchi. Second month, Morosane of Bizen; Nagasuke of Bizen. Third month, Shigehiro of Yamato; Yukikuni of

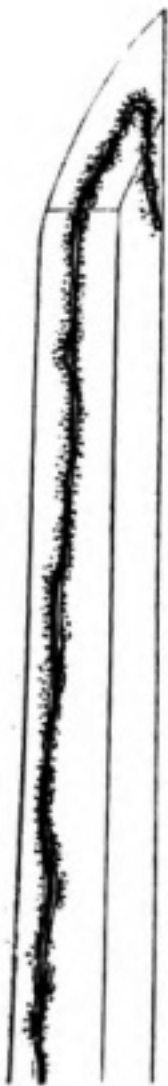
Bizen. Fourth month, Chikafusa of Bizen; Yukihiro of Bungo. Fifth month, Kanechika of Bizen; Sanefusa of Bizen. Sixth month, Noritsugu of Bizen; Yoshifusa of Bizen. Seventh month, Tomosuke of Bizen; Munetaka of Awoye. Eighth month, Akisane of Bizen; Sanetsune of Bizen. Ninth month, Kanesuye of Bizen; Nobufusa of Bizen. Tenth month, Tomotada of Bizen; Sanetsune of Minasaku, (probably of Bizen and son of the smith on duty in Eighth month.) Eleventh month, Kanesuke of Bizen; Norimune of Bizen. Twelfth month, Norisane of Bitchiu; Koresuke of Bizen.

When the Emperor Gotoba was removed to the Province of Ōki he had with him six smiths. Their names are; Norikuni of Awataguchi, Kyoto. On duty, first and second months; Kagekuni of Awataguchi, on duty third and fourth months; Kunitsuna of Awataguchi, on duty fifth and sixth months; Muneyoshi of Bizen, on duty seventh and eighth months; Nobunasa of Bizen, on duty ninth and tenth months; Sukenori of Bizen, on duty eleventh and twelfth months.

The Kamakura Shogunate, or the military government, which came into power in 1192 A.D. extended very great patronage and encouragement to the swordsmiths. The masters of the craft were invited to Kamakura, and here it was that the celebrated school of So-shiu smiths was founded by the great Masamune towards the beginning of the fourteenth century. Thus under the patronage of the Kamakura Shogunate a new school of great influence was established and perpetuated the revered name of Goro Niudo Masamune and also of his ten disciples.

Under the Ashikaga Shogunate which came into power at the close of the fourteenth century, a period of comparative tranquillity was enjoyed for about a century and a half. During that period no great swordsmiths of special merit adorned the age, and the art rapidly fell into a state of decadence.

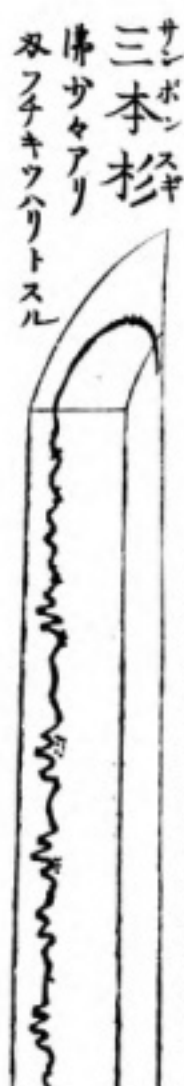
It was from about the time of Hideyoshi, the Napoleon of the Far East, that a revival set in, and many a skilled artist flourished under his patronage. This revival which commenced about the middle of the sixteenth century continued until the close of the seventeenth century. For two hundred years afterward peace was enjoyed under the Tokugawa Shogunate, and no special occasion was offered for the appearance of smiths of exceptional skill. It was always during the periods of internal strife that great masters of the craft appeared, and the revival of the art which set



16. Notare with varied effects.



17. Hitatsura, niye covering body of blade.



18. Sambonsugi or three tops of cryptomeria.



19. Gunome midare.



20. Gunome midare.



11. Notare.



12. Notare with varied effects.



13. Notare with varied effects.



14. Notare with varied effects, often seen in masterpieces of Masamune, or Sadamune.



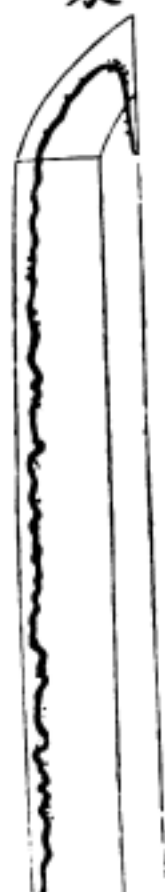
15. Notare with varied effects.

グノメ乱
ノタル、心ナリ
ヨク沸ニホヒはゆるクスナカレアリ



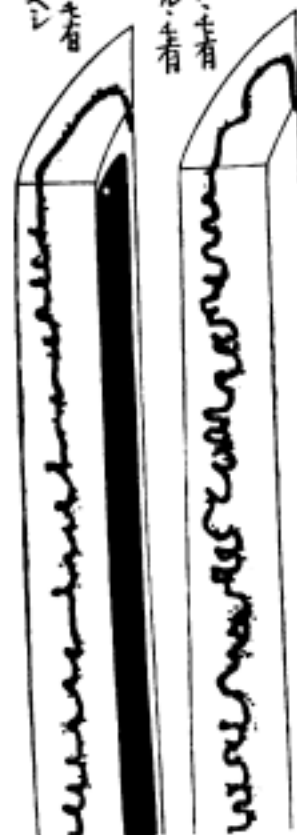
26. Gunome.

小乱双
コミタレハ



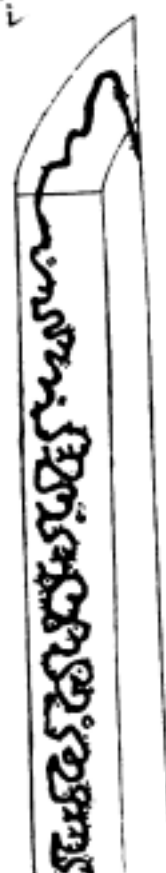
27. Komidare or minor wavy edge.

テウジハ
丁子双
上ニテ廣スク心ニ乱ルモ有
サカ心ニモ丁子ノ乱ルモ有
又ハク乱入モアリ
志は凡ハ大知来ニ
佛んモ有
於佛ノホニテ分フヘシ



28. and 29. Chojiba or whirlpool effect generally seen in masterpieces.

テウジハ
丁子乱
ニホヒフカレ
京物ハ沸タレ



30. Chojimidare, or major whirlpool.

グノメ乱
ニホヒフカク
地及木ユ立



21. Gunome midare.

グノメ乱
足雜
ニホヒスクイレ
各中下ヨリ下作ナリ



22. Gunome midare with indentations running edgewise.

大グノメ乱
ヨク沸ん



23. Gunome, or prominent Gunome.

大グノメ乱
沸ルモアリ

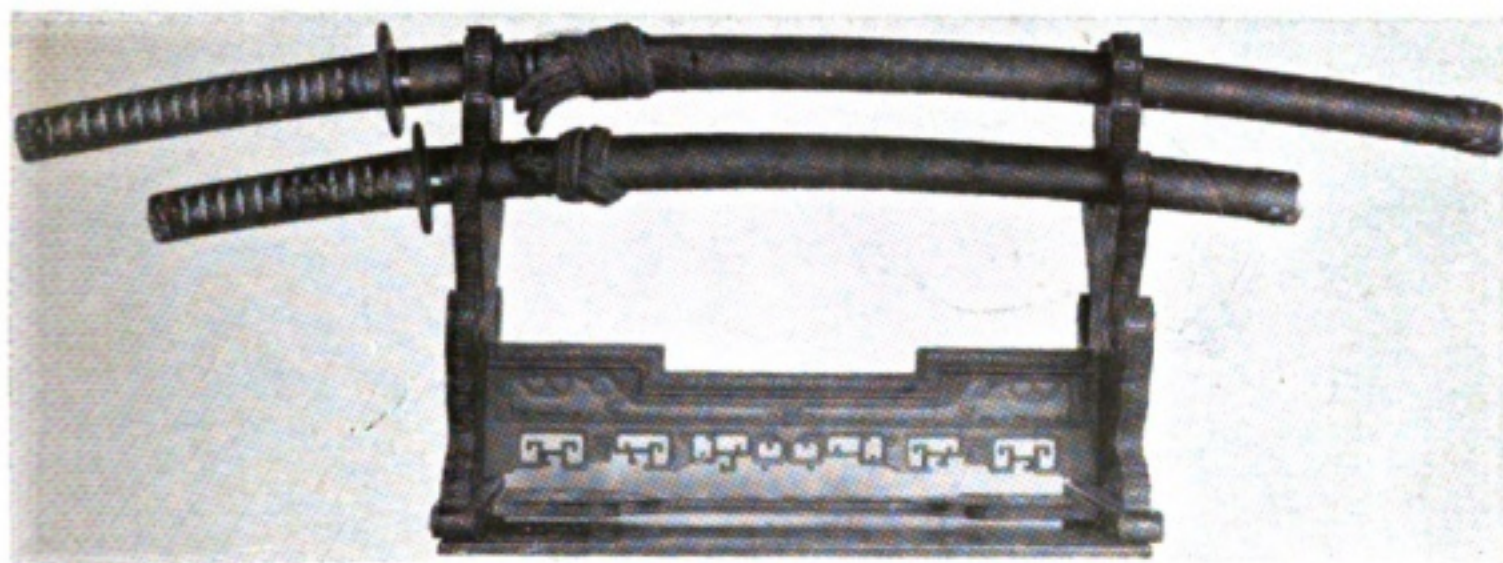


24. Gunome, or prominent Gunome.

小グノメ乱
沸細カニアリ
ニホヒフカレ



25. Shogunome, or smaller Gunome.



PAIR OF SWORDS WORN BY LORD HORI OF IIDA, SHINANO PROVINCE.

in under the patronage of Hideyoshi called into existence a new class of the blade known as the *Shintō*, or modern blade.

The tone of this class of blade is entirely different from the old sword, and as many as twenty-seven masters of the class are recorded, their productions being generally very marked in the thickness and weight and also in the color of the steel. Imported iron began to be used to a considerable degree.

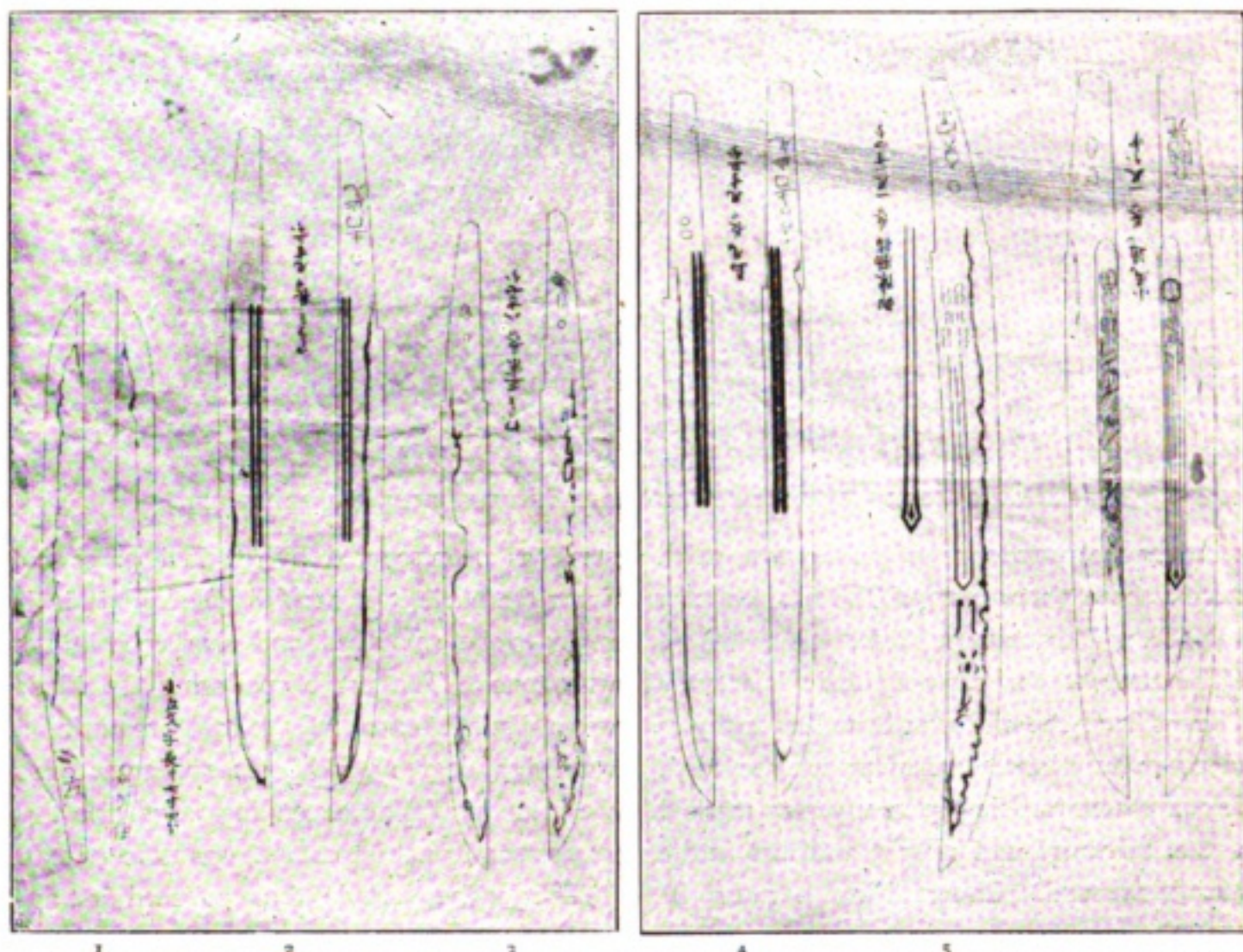
Since that time no great improvement was introduced and the history of the swordsmith may be considered as practically ended with the names of Masahide, Naotane, Hosokawa Masayoshi, Kiyomaru and others who lived in Yedo in the middle of the nineteenth century when the Tokugawa Shogunate fell and the Meiji government came into power.

General Description of Swords.

The ancient swords by great smiths were not straight blades. When the curved form came to be introduced is not definitely known, but the curve served to make the blade more efficient by drawing the edge over the thing in contact after it had been struck with sufficient force. The Japanese blade is built up of small pieces of steel welded together by the sheer effort of the forger. The traces thereof are visible on the surface and are known as the *hada* or the grain of the blade. The character of the *hada* serves as important datum in determining the school of the maker. After the necessary temper of the

steel has been secured by the final process of firing the blade it is carefully filed until it is ready to be smoothed and sharpened by the whetstone. The art of polishing the blade was a distinct branch of the trade, requiring a very high degree of skill, the appearance and the value of a blade depending largely on this process, and great importance was attached to it.

The Japanese blade thus polished first appeals to the eye as consisting of steel of two distinct tempers. Along the edge, and bordering on the mirror-like body of the blade, there is a line of white, with a misty effect. The line may be either regular or irregular with wavy appearance. The misty portion forms the edge which is sufficiently hard to be sharpened like a razor. On that portion of the blade where the hard steel of the edge and the mild steel of the body blend together there are produced several fancy effects, as shown in the diagram, and they are called the *hamon* or *yakiba*. Each of the *hamon* is specified by names as nearly descriptive of the appearance as possible. The kind of *hamon* is very important in judging the merit of the blade and also in ascertaining the school to which the maker belongs. In some there are pearly discs scattered over the misty surface, and such spots are called the *niye*, while the misty effect is called the *niōi*. The former developed with the highest skill forms a short line which may be called a silver stream. It is called by connoisseurs *kinsen*, or the line of



BLADES REPRODUCED FROM A PICTURE-ROLL BY HONNAMI KOTOKU OF THE SIXTEENTH CENTURY. IT CONTAINS SEVENTY-TWO MASTERPIECES TREASURED BY HIDEYOSHI.

gold. This effect is visible only on the choicest class of blades, such as Sadamune, Kunitoshi, and others of a similar grade.

One of the most important qualifications of a Japanese blade is the grace of its form. It is necessary of course that it should appeal to the eye as an efficient weapon of real practical value, but at the same time a good sword must be in its general lineament a graceful piece of workmanship to command wide respect. A high class sword when unsheathed is sure to fill the onlookers with a sense of awe. This feeling must be peculiar to the Japanese who have been taught to value and honor the sword from their childhood, but it is not only the bright shining surface and the sharp edge that inspires the mind with that feeling. A great deal of the effect depends on the shape and general make-up of the blade.

Schools of Swordsmiths.

There are over ten thousand smiths on record who were distributed throughout the Empire. They cover a period of nearly twelve centuries. When a sword is submitted for inspection, a connoisseur is generally expected to be able to tell the age and the school of the maker, if not his name. The formidable number of makers extending over a period of twelve centuries appears at first to be totally beyond any human attempt to discriminate one blade from another, and much more to point out its maker without exposing the tang. But thanks to the efforts of predecessors, this extensive field had been reduced to a comparatively small compass.

The swords belonging to the period of five hundred years commencing with Amaza and Amakuni in the beginning of the eighth century, and ending with the Genriaku era (1184

1. Small sword by Sa, one of the ten disciples of Masamune, middle of fourteenth century. 2. By Yoshimitsu of Kyoto, middle of thirteenth century. 3. By Masamune. 4. By Yoshimitsu. 5. By Sadamune who was first of the ten disciples of Masamune. 6. By Kunitoshi under whom Masamune is supposed to have learned the art.

A.D.) are very few. From the Genriaku era to the Kemmu era (1334-5 A.D.), a period of a century and a half, is the time when high class swords by great masters were abundantly produced. The productions of this period which have been preserved are very numerous, while the swords produced during the two hundred and fifty years of interval war closing with the rise of Hideyoshi, when swordsmiths all over the country had their hands full, are now widely preserved in private collections. Following this period, another century and a half, commencing with the Keicho era, (1569-1614 A.D.), produced a new class of the blade known as the Shintō, or modern sword. Then followed a period of decadence during two centuries of perfect peace.

Thus it will be seen that it was the period of internal war lasting for about three centuries and a half which produced the greatest number of excellent blades and this was preceded by a period of a century and a half coming down to the Kemmu era (1334-5 A.D.) when great masters appeared. Consequently the twelve centuries of the history of the sword are practically reducible to a period of five hundred years. The seven centuries both preceding and following the time when the greatest number of blades were produced, can be left out of consideration in judging the merit and the age of the blade.

As for the number of schools of swordsmiths, the same method of reduction is applicable, so as to facilitate the memory. The forges are distributed all over the sixty-six provinces, each of which contains no small number of smiths. But they may be classified according to five schools, and by remembering the characteristics of these forges it becomes quite possible to determine the class and merit of any blade. There are exceptions and anomalies, but they are not sufficiently numerous to modify the rules adopted by the Honnami Family.

The five schools referred to are the Bizen, Seki, Soshiu, Yamato and Yamashiro. The

first contains the largest number of smiths. The Seki school of the Province of Mino comes next. All the forges scattered throughout the Empire are either the followers of one of the five schools, or independent makers of very limited extent.

The Yamashiro school so called from the name of the Province and generally known as the Kyoto product, originated from the celebrated Munechika of the tenth century. His school is classed as the Sanjo blade. There are also in the same province the following branches; the Awataguchi, Rai, Riokai, Ayanokōji, and the Heianjo.

The Yamato school contains the following branches: The Senjuin, Shikkake, Tayema, Tekai, Hosho, and Kanabo. The Bizen school is subdivided as follows; Kobizen, or the old Bizen, dating prior to the Genriaku era (1184 A.D.), Fukuoka Ichimonji; Yoshioka Ichimonji, Osafune, Kosori, Chokusō or Naomune, Hatakeda, Ōmiya, and Yoshii.

Kindred to the Bizen school but possessing prominent characteristics, the Awoye forge produced celebrated masters. Awoye is the name of a district in Bitchiu, the neighbouring Province of Bizen. The oldest smith of this forge was Yasutsugu of the eleventh century. The Seki school of Mino Province, had its origin in the Yamato school. The oldest smith on record is Tofuji of the middle of the twelfth century. The most celebrated master of this school was Shizu Saburo Kaneuji who came to Mino from Yamato and afterward perfected his skill under the great Masamune. Shizu occupies foremost rank among the ten disciples of the master. There are in this school four principal branches, the Akasaka, Seki-Senjuin, Kanemoto and his following, and the Hachiya.

The Soshiu school, or the Kamakura forge, originated with the great Masamune whose influence permeates all the prominent forges of the country. He travelled extensively and wherever he went the improvement and progress made in the craft showed his influence.

The fame of this school was wide-spread and the traditions were faithfully followed by the smiths nearly all over the country, especially in the fifteenth, sixteenth, and seventeenth centuries.

Besides the Kamakura forge personally established by Masumune, there are also the Odawara forge of the same Province (Sagami or Soshiu) and the Shimada forge of the Province of Suruga. In the former the name of Tsunahiro of the sixteenth century stands foremost, and in the latter that of Yoshisuke who was one of the pupils of the founder of the school.

A foreign collector should remember that in the transfer of a high class sword, it is sentiment not money that predominates in the Japanese mind. It would be an unpardonable offense if a dealer should sell, or assist in the sale of a valuable sword, to a foreigner. General Viscount Terauchi, Minister of War, once said to the writer on the occasion of a meeting of the Sword Society, that he heard that I was recommending fine swords to foreign collectors, and closed his remark with the admonition,—“I cannot approve of it.” It is needless to say that the Viscount was totally misinformed on the matter, and I record it here as indicating an attitude typical of men of his rank and influence towards valuable

swords. This will also serve to show what little chance a foreign collector has in the way of procuring a masterpiece of the craft.

Etiquette of the Sword.

When a sword is offered for inspection, the moment it is received in the hand, the edge is turned toward the holder. In handling a sword for inspection, the owner, if he knows the etiquette of the thing, will do so with both hands and the edge toward him. Before unsheathing the blade, a bow is made to the sword in the hand. This is a greeting not only to the owner, but to the spirit of the smith. When unsheathed, the edge should also be always towards the body, or at least away from a friend. Both sides having to be examined, it will be impossible to keep the edge constantly towards the person, but the blade is handled so that neither the edge nor the point be directed towards a friend. After the sword has been placed in the sheath it is again saluted with a bow. In case of a mounted sword, the handle is always covered with a piece of cloth before placing hand on it for unsheathing. Connoisseurs generally carry with them a piece of silk called the fukusa which is made for the purpose. The Japanese sword is never handled or treated as though it were a curio, but it is treasured as the manifestation of the soul of the samurai.





PREPARING SEAWEED FOR FOOD.

The Seaweed Harvest

By TETSUTATO YOSHIOKA

Director Marine Product Experimental Laboratory

IF the mention of seaweed suggests to lovers of classical ideas of poetry and romance,—Galatea and the sea nymphs,—or to the philosophical, the ancient picture of all mankind gathering seaweed on the shores of life, I regret all the more having to disappoint such by descending to the very prosy and practical consideration of its commercial utility.

In no other country in the world, perhaps, are seaweeds utilized to the same extent as in Japan. At all seasons of the year this product of the deep is harvested, and it forms not only a large item in the food of the people but the material from which many articles of commerce are manufactured.

The entire coast line of Japan abounds in marine plant life of every variety, more so possibly than the shores of most other countries, and along this whole coast line of some 17,500 miles, thousands of people are constantly engaged in gathering in a harvest of fish and plant life, a crop that is more to be relied upon than the harvest of the fields.

Of the more than six hundred varieties of Japanese seaweed there are few that have not some special use or value. The Mokudzu (*Cladosipon decipiens* sur Okam) and the Futomodzuku (*Mesoglossia crassa* Suring) are usually eaten with raw fish; while such varieties as Amanori (*Phorphyra*), Aonori (*Enteromorpha*), and Matsumo (*Chardaria*

abietina Rups.) are dried and used as a relish. From the Tsunomata (*Chondrus*), and Funori (*Gloiopeltis*) varieties, glue is manufactured, while the Tengusa species (*Gelidium*) is made into an excellent isinglass. Inferior qualities of Kombu (*Laminaria*) produce iodine, while the better qualities are used as food. The Hondawara (*Sargassum*) is a cheap and valuable fertilizer.

This bountiful harvest of the sea has its influence on the life of the Japanese people. Seaweeds such as the Hondawara are to be seen on ceremonial occasions; at New Year

depends on handling it in a dried condition. The mode of securing the weed is as interesting as it is unique. The branches of trees are bunched together and made fast in bays and river mouths where the daily tides bring in their harvest of the deep and leave it clinging to the branches. Sometime after the Amanori has attached itself to its secure anchorage it attains a growth sufficient to warrant collecting, which is done chiefly in the month of November. As soon as the weed is brought in it is washed in several waters, and after the sand and all extraneous



BUSY HARVESTERS ON THE BEACH.

it is used to ornament the mochi cakes. The Kombu is regarded as appropriate for weddings and other festive occasions. Not infrequently, however, does seaweed become the theme of the Japanese poet, though its most interesting aspect is the fact that it forms an annual asset to the nation of no less than 3,000,000 yen.

Nature has greatly favoured the country by making Amanori, the most valuable of Japanese seaweeds, also the most common. This variety is to be found everywhere along the coast of the Empire. In its raw state it is freely eaten, but its chief commercial value

matters are eliminated, the clean seaweed is placed on a chopping board where it gives way to the quick strokes of a deftly handled knife. The minced weed is thereafter put into a wooden receptacle where water is allowed to drip on it through a bamboo screen. The final process is drying in the sun, after which it is ready for the market, where it brings an annual return of nearly 2,000,000 yen.

The industry in dried nori has been carried on in Tokyo for more than a hundred years, Asakusa being the great center for its production and sale. Though the sea has long



UNDERGOING DRYING PROCESS.



WHERE THE PRODUCT IS MARKETING.

receded from its ancient borders in that section of the city since the industry first began, the descendents of the old inhabitants still pursue the occupation of their forefathers, encouraged by the ever increasing use of this commodity throughout the Empire.

Kombu, the species devoted to occasions of congratulation, is found chiefly along the

northern coasts of Japan, and the time best adapted for gathering it is the latter part of July. The seaweed gleaners scatter it over the dry sand of the beach where the sun soon deprives it of all moisture, after which it is cut into faggot-like lengths and sent to the dealers. Before being eaten it has to be steeped in water and flavored with sugar and soy. To



MAKING STARCH FROM SEAWEED.

prepare this variety for export to China, where it finds consumption to the extent of nearly a million yen yearly, it has to be put into boiling water and afterwards repeatedly dried in the sun, when it is sent abroad in paper bags.

The best quality of the Tengusa, from

which isinglass is made, comes from the waters of the Pacific. The period for collecting it varies from March to September, according to the locality; as it grows on rocks below tide water and can be got only by diving. This part of the operation is performed chiefly by women, who are really more expert at it than the men. That gathered in the warm season has a greater commercial value because containing a greater percentage of gelatine. The weed is dried on the shore, packed in straw bags, and sold to the manufacturers of isinglass and glue, the annual output of the article having a value of some 400,000 yen.

There are various centers in Japan engaged in the manufacture of isinglass, but those about Osaka and Nagoya are the most important. This product, which the Japanese call *kanten*, is peculiar to Japan, and is used not only for food, but for the somewhat unrelated purpose of cement. The food product is prepared by first drying the weed in the sun for a considerable time, and then after boiling it for three or four hours, the mass is allowed to cool, when it is submitted to a pressure that runs the liquid isinglass into a mould to be solidified. It is next laid on a board, cut in pieces



SEAWEED ANCHORAGE.



WHEN THE CROP IS GATHERED.

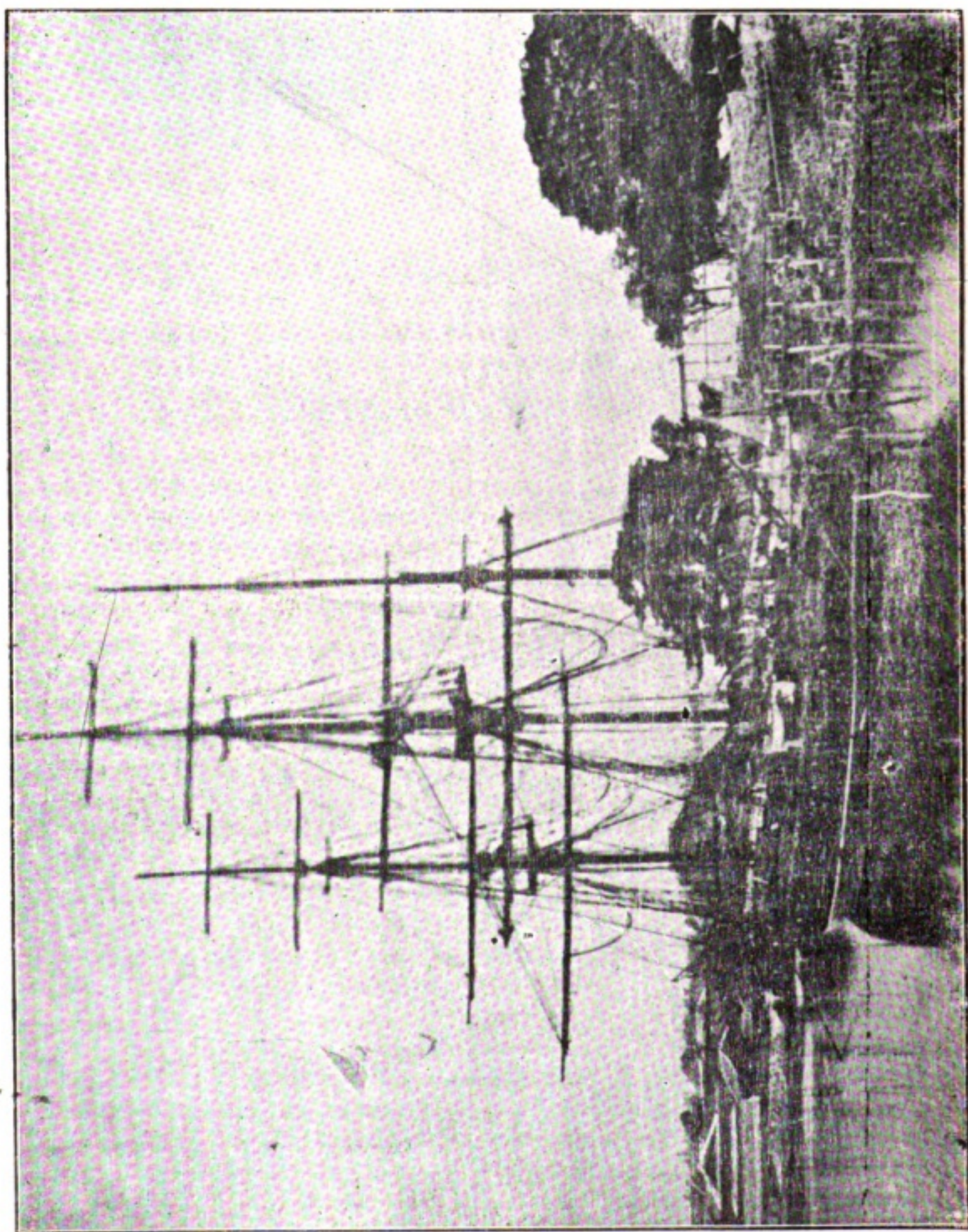
of uniform size, tied up in bundles of a hundred pieces each, and disposed of to the public. A favourite Japanese sweetmeat called *yokan* is nothing more than this isinglass mixed with sugar.

The variety of seaweed known as *Funori* has found use in Japan from very ancient times for the manufacture of glue, and the demand for it has so increased of late that it is now imported in considerable quantities from Korea. *Funori* grows on the surface of the rocks and is gathered at low tide, being scraped off with oyster shells. Dried in

the sun and sieved in bamboo screens, it is either made immediately into glue or put through a further refining process of repeated washings and sun-dryings, the chief use of the more refined product being to add lustre to certain textiles.

The *Kajime* (*Ecklonia cava* Kjellm) variety is gathered from submarine rocks with long rakes, and is found above tide water only in warm localities. Though not infrequently taken as food, the chief use of this seaweed is for the production of iodine.





KENCHO KWAN, OR THE BEAVER IN LUNY HARBOR

Darwin's Ark the Beagle

REMAINS OF FAMOUS SHIP DISCOVERED UNDER AN OLD TEMPLE.

AMONG the many things quaint and curious which will be on view at the Anglo-Japanese Exposition in London, some of the exhibits will probably appeal to the artistic or scientific taste, as the case may be, but among the exhibits which are sure to have a small but exclusive circle of admirers, there will be a unique collection of objects closely associated with the late Charles Darwin. It would perhaps surprise many people in England if they knew what interest is shown in the great naturalist in

researches. The discovery was made by Mr. Shiga of the Waseda University in Tokyo and was the result of a series of inquiries which revealed a story that is not without interest, and which shows how persistently Mr. Shiga pursued his investigations over a period of many years. Some twenty-five years ago in his student days Mr. Shiga saw in a copy of *Little's Living Age*, an American magazine, a paragraph which said that the Beagle in which Darwin made his memorable voyage had passed into the possession of the Japanese.

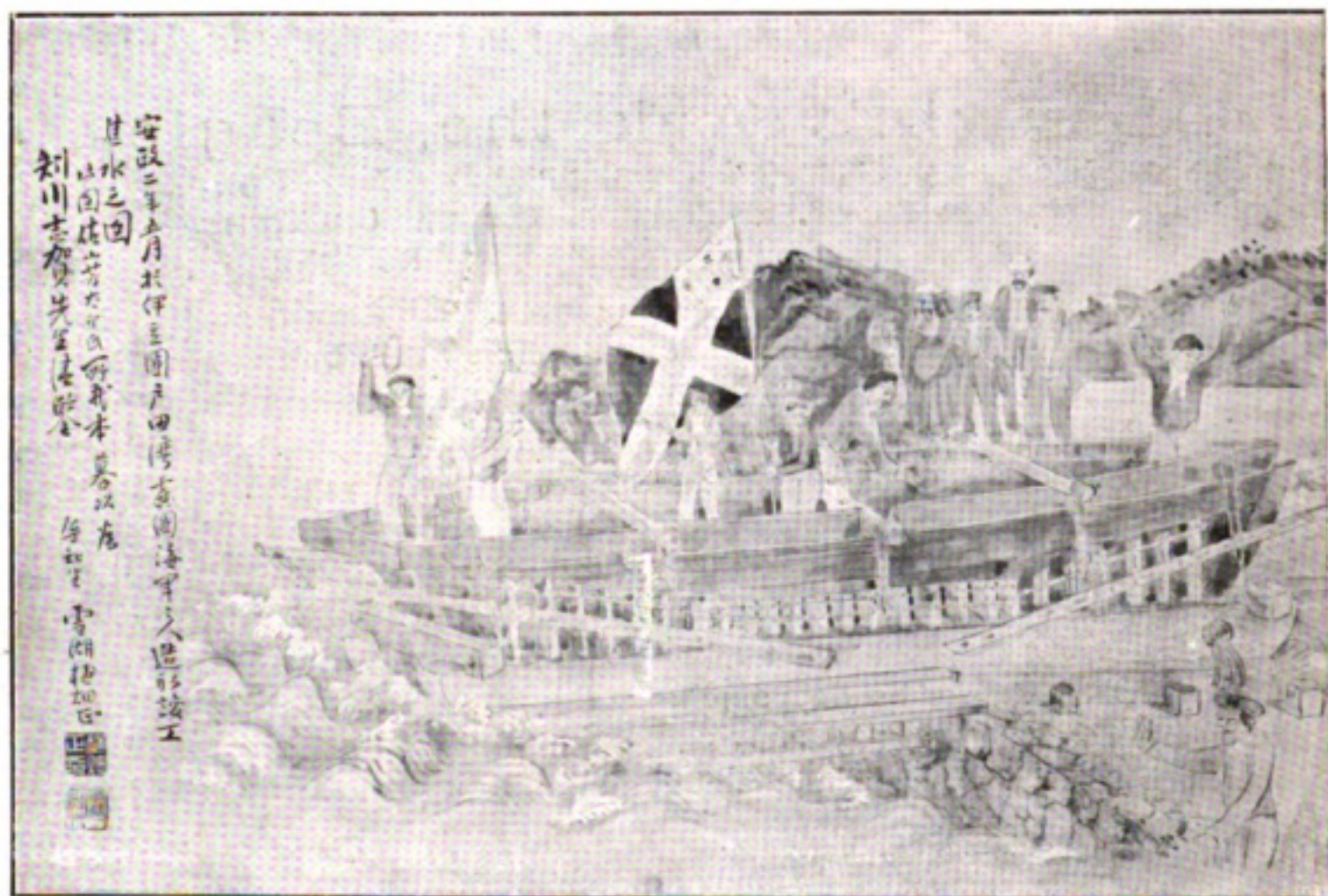


RELIC OF THE BEAGLE.

Japan. This interest of course is confined to a small circle of learned men, but it is a very keen interest, and is one more example of the benefit the world derives from the distribution of knowledge, which breaks down barriers between nations, erecting in their place monuments of friendship.

Some months ago quite a little excitement was caused in Tokyo by the reported discovery under an old temple of a piece of wood said to be a piece of the Beagle, the ship in which Darwin made his important scientific

The young student thought he would make an attempt to find out what had become of this vessel and in 1886 in a chance conversation with the officer of a Japanese warship, he was informed that up to 1881 the old vessel was moored in the vicinity of the Naval College in Tokyo harbor, and was known by a new name, the Kencho Kwan. Following up his inquiries, Mr. Shiga learned that the vessel had been formerly on the active list of the Japanese Navy, but had been sold at auction at Shinagawa, and afterwards



AN OLD PRINT SHOWING THE

broken up. There was no doubt now as to the fate of the Kencho Kwan, but still its identity with the Beagle was not yet proved. The investigator then sought the Japanese Admiralty and after a lapse of time was informed that the Kencho Kwan, a six-gun brig made of teak, had been built at Liverpool and that Beagle was her former name. The ship had at one time belonged to the Satsuma clan which had bought her at Nagasaki from an Englishman in 1864 for \$47,500. In 1870 it was presented as a gun boat to the central government. In 1880 the Kencho Kwan, as it was then named, was converted into a training ship. In 1881 it was struck off the active list and finally in 1889 it was disposed of at auction to a Shinagawa ship builder for the sum of Yen 3,276.

A digression may here be made in favour of this Shinagawa ship-building company in order to explain something of its rise in the ship-building industry, which was due to an accident of some historic interest. The founder of the firm was Mr. K. Oaki who was

born at Heta in Izu peninsula. He was brought up to the trade of a carpenter and had no intention whatever of becoming a ship-builder. But in 1856 a Russian frigate named Diana was cast ashore near his village and became a total wreck. The isolation of the district in those days, compelled the shipwrecked men to find some means of removing themselves from the place, and with one accord they resolved to construct a new vessel out of the wreck which lay scattered about on the beach, as shown in the old print reproduced here. The villagers willingly gave what assistance they could, and Mr. K. Oaki and his son were among those who helped in the work. Here they learned their first lesson in ship-building, and fortune smiling upon the younger of the two, he afterwards removed to Tokyo and established dock yards, his enterprise developing into a large and profitable business. It was the second Oaki who bought the Kencho Kwan from the government.

Mr. Shiga's investigations with regard to the Beagle were proceeding smoothly when



RUSSIANS LAUNCHING SHIP AT HETA.

they received a temporary check. According to the records of the Shimadzu family, the overlords of the Satsuma clan, the fact was duly entered of a six-gun brig built at Liverpool having been purchased and later brought to Satsuma. But there was a material point of difference, namely, that the ship formerly bore the name of the Stork and not the Beagle. This was a great disappointment to the investigator, but he was subsequently able to establish the fact from official documents that while the Kencho Kwan had been launched at Liverpool under the name of the Beagle, at some unknown period its name had been changed to that of the Stork.

Mr. Shiga had now cleared up a very important point, and he was naturally very anxious to find out whether any part of the ship still remained. It will be remembered the vessel was disposed of to a ship-builder in 1889. Mr. Shiga therefore got into communication with the head of this ship-building company at Shinagawa. The builder said that he himself had superintended the breaking

up of the brig and that he remembered the event quite well, and as Mr. Shiga was intensely interested in the final disposal of the remains of the ship, the builder called his men together and asked them to relate all they knew about the event. One of the men said that a piece of the frame of the ship had been buried by the side of a small temple dedicated to Suitengu, the Neptune of Japanese mythology, and that it could easily be found. Mr. Shiga lost no time in following up this clue. There was, dirty and old, a piece of teak three feet long and one foot thick. This discovery was only made a few months ago and it caused a sensation and aroused a great deal of curiosity and also some controversy.

The triumphant investigator was now naturally anxious to make his discovery known and also if possible to set at rest the shrewd doubts of his friends. Therefore, on the centenary of Darwin's birth, a few months ago, Mr. Shiga invited his friends to his house. Prior to their arrival he had gathered together

all the articles he could. Mr. Shiga had not only been a great admirer, but also a student of Darwin, and he was able to get together a very respectable exhibition of relics of the great man. Many scientific men were asked on the occasion, and there in the place of honor they found the piece of wood which had caused so much trouble to unearth and such difficulty to establish its identity. The guests were mainly from the Imperial Uni-

was an unexpected development. Mr. Shiga, to prove his claim, appealed to the foreign public and endeavored to settle the question of the identity of the Beagle which was sold to the Satsuma clan. He maintained that the relic, if not Darwin's Beagle, was none the less interesting to Englishmen, especially as the fate of the real Beagle was involved in darkness.

As an outcome of the dispute, communica-

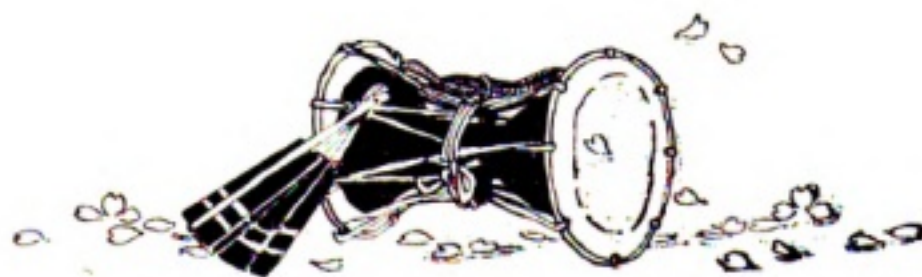


PICTURE PAINTED ON RELIC.

Copied by P. Shimada from drawing by Martini of the Beagle in Magellan Straits.

versity; they were quite alive to the importance of the find, and there was a great deal of discussion. Opinions were divided. One of the gentlemen present, Professor Watase of the college of science, expressed his doubts, and said that the vessel which Mr. Shiga had been so anxious about was no doubt named the Beagle, but it was not *the* Beagle, there being two vessels of that name. Now this

tion was opened with Mr. Reid, Secretary of the Japan Society in London, with the object of having not only the piece of timber, but other relics exhibited in London during the Anglo-Japanese Exposition. There is little doubt that public interest there will be sufficiently awake to establish the fate of the vessel in which Charles Darwin made his celebrated voyage.



Eastern and Western Ideals

By KUNITAKE KUME

TRANSLATION is never an easy task ; but it is especially difficult when it comes to expressing the ideas of the East in the languages of the West. Even the Bible after repeated translations into the tongues of Europe has still many passages inaccurate or ambiguous. In the same way when the Kojiki, Japan's most ancient historical record, was translated into Chinese, Japanese scholars readily detected the omission of many important points of interpretation. If this be true of translations into a kindred language it must be all the more so of translations into a language so far removed from Japanese as is the English. The difficulty is still further accentuated by the poverty of expression in the Japanese language, in which one word is so often made to do duty for a multitude of various ideas or things.

I may here be allowed to illustrate my meaning from personal experience. Some thirty-eight years ago when Prince Iwakura was despatched on an official mission to Western countries I happened to be included in his suite. Upon our arrival in England we were accorded every welcome, and Sir Harry Parkes, then British Minister to Japan who chanced at that time to be at home, could not do enough in kindly taking me about to the most interesting places and introducing me to the intricacies of Western civilization. I well remember how much struck I was by his remarkable comments on that occasion. The Far East, he said, must be regarded as having been too highly favored of the gods,

being rich in all that supplies the wants of man without human effort ; with the result that the inhabitants have remained comparatively undeveloped ; consequently Oriental countries were in rather a backward condition. But in England, for example, continued Sir Harry Parkes, being the last country created by Heaven, the soil was very poor and could not support the population without strenuous effort, and thus the people from sheer necessity were obliged to exert and develop their wits, till by mining, manufacturing, trade, and general education, they had evolved a high intelligence and had become the foremost people of the world. Then as we went our round of sightseeing, he proceeded to show me the proof of all he had claimed for England's greatness.

These remarks of the great Englishman illustrate, or at least suggest, the fundamental difference between the conditions that produced the civilization of the East and that of the West. The people of the Occident, unsupported by nature and thrown upon their own initiative, rapidly developed those intellectual and moral qualities that have brought such signal achievement ; while the inhabitants of the Orient, pampered and weakened by nature's abundance, have remained to a large extent stationary. This of course is the real reason why commerce and industry, valued so much in the West, was regarded as beneath notice in the East. Thus the Japanese classification of society elevated the farmer and the producer to a position in the vicinity of

officialdom, while it relegated the merchant and the trader to the lower levels. The samurai class corresponded somewhat to the gentleman class in England; while the artisan was always placed above the plyer of trade. Now these social differences gave rise to a fundamental divergence of ideas and language, which renders the task of translation from one language to the other usually very difficult, and often impossible.

It will be found, therefore, generally true that the people of the Occident lay more stress on artificial products, the results of human intelligence and labour, while the Oriental concerns himself chiefly with nature and her immediate contributions to human subsistence. With this wide divergence as to what constitutes the acme of human existence, there must also be wide differences as to what constitutes value and profits, with resultant limitation in media for expressing ideas. Once, in a preface of mine to a French book, to be translated into that language, the translator had the utmost difficulty in finding a corresponding French equivalent for the Chinese word "ii" (profit), the word *profit* very inadequately conveying an idea for which there is really no proper equivalent in European languages. Von Siebold, too, confessed to having encountered great difficulty in translating the word "wealth" into Japanese.

Similarly the customs in dress that differentiate the East from the West, have had an important influence on language. Japanese clothing varied widely as to class; consequently there is no one word for clothes, as in English. And in the matter of food also there is a divergence of idea still more radical; for in the West the staple food is wheaten bread baked in an oven, whereas in the East all such food is boiled, necessitating a difference in cooking utensils; while the same principle applies to methods of eating. A certain Japanese prince while being educated in London once had great difficulty in answering the question of a famous English

lady as to how his countrymen could possibly eat a boiled egg, or manipulate a leg of mutton with chopsticks. Moreover, on account of the differences in methods of housebuilding there are processes in the stage of construction, and also tools, which have no corresponding expression in English. In 1859 when translating a scientific book into Japanese no word could be found for the word "sponge" nor for the word "pendulum;" only after several years when these things came to Japan, was their real verbal significance understood by the Japanese. We are frequently misunderstood abroad because of our small soap consumption, whereas rice bran does us very well as a substitute.

It is likewise a matter of considerable difficulty for Occidentals to understand the Japanese conception of *filial piety* and *loyalty* which are the basis of Oriental politics and society. When the late Marquis Kido, a man noted for his extreme filial piety, was in the United States, he was greatly shocked one day to see an old lady rise and give her seat to a younger one; it seemed to him that such a thing could not possibly happen among a people with any conception of filial piety: all appreciation of the duty that juniors owe to elders appeared to him as greatly lacking. In discussing the subject with a professor in Washington he was yet again shocked by the remark of the American that when the Marquis returned to Tokyo the professor supposed the first thing he would do would be to give an account of his foreign travels to his wife instead of to his parents, which procedure would, of course, be highly improper in Japan. The Marquis, when relating these facts to me, expressed great regret that he had seen so little evidence of filial piety in the West. In China, filial piety meant loyalty to the family, but in Japan it stood for loyalty to the sovereign, so that the words for this virtue have a different signification in the languages of Japan and China, and no equivalent at all in the languages of Europe. As with the

Oriental, life was more easily sustained, the family formed the unit of society; but in the West where life was more strenuous, the life and effort of the individual became paramount, producing an individualism which cannot be adequately translated into an Oriental tongue.

The matter becomes yet more complicated when we approach the subject of religion. The word "Shin" (God) which in Chinese means the God of Heaven, in Japanese represents any one at the head; which conceptions of deity have no corresponding expression in European languages where the word God covers all idea of deity. In the same way the word "Shinsei" which in China means godly, means in Japanese only something sacred. The Chinese apply the word only to the illustrious sovereign, while in Japan it may be applied to priests of wide learning and high morality. It is probable that the wide divergence between the East and the West in conceptions of deity may be accounted for by the same natural conditions that have produced such differences in the civilizations. The Oriental, living near to Nature and depending on her for his sustenance, found his happiness in the easy life possible to him; while the Occidental, owing to hard conditions of survival, naturally was led to look for his greatest happiness in the future and to depend much on supernatural aid. Thus the East is more materialistic than the West; its prayer is more concerned with present conditions than future possibilities.

The above contentions will find confirmation by comparing the divergent ideas of the East and West on music and dancing, especially with reference to the connection of these with religion. In Japanese the "mai" or dance, signifies something different from the Chinese idea, for in China it is the custom for several to dance in company to music. In Japan, however, the dancer is clothed in flowing robes, and seldom more than two are seen going through the posturing, accompanied by hand-

clapping. In fact the dance of Japan cannot find words in European languages to express the Japanese idea of it. For such performances as the "Utai" (No dance), the "Mai" "onkioku" (music) were originally intended as religious services in honor of the gods and to affect the emotions of the worshipper. There was no idea of mere entertainment as in Europe. Even at present the Japanese dance has an interpretative function somewhat like that of the opera in the West; but as the fundamental conceptions of it are different, the two motions cannot be similarly interpreted. The only dance in Japan that has any resemblance to those of the West is the "Shibai," or theatrical performance, which came into vogue about 250 years ago; but even this must be regarded as a degenerate form of the No dance, and originated with the desire to provide entertainment or recreation for the lower classes, hence the rigid avoidance of it by the upper classes. The differences of conception, therefore, with regard to this subject still further emphasize the difficulties of the East and West in translating into Japanese, or vice versa.

The general history of Europe also has been so different from that of Japan that the difficulty of translation must be affected by it. European nations have for so many centuries lived in such constant fear of attack that the subject of invasion is even still a nightmare to them; whereas, the Japanese people, living beside the Chinese who built a great wall for their own protection and hated war, developed their civilization within their island home, untouched by terror of foreign invasion. For this reason the word "war" in this country has a somewhat different signification from the idea expressed by that word in Europe. In Japan, war never meant anything of an international nature; it was simply a duel on a large scale. But the necessity and spirit of self-defence were kept well in mind and regarded as highly important. The Chinese having to protect themselves from the savages

around them regarded war as a matter of self-defence, and gave the word a more comprehensive meaning than it attained in Japan. The European conception of war is usually associated with attacking the outsider and witnessing scenes of slaughter and carnage. This is quite different from Japan where the cultivation of a martial spirit is looked upon merely as a matter of self-respect. The foreign nations regard commerce as sufficiently important to become a cause of war, while Japan has never attached such importance to it. Thus, while in the West war is looked upon as a savage instinct, the Japanese hold it a

very proper and natural proceeding, it forced to it by unjust attack or contravention of rights.

Unless these differences are realized and understood there is danger of radical misunderstanding between the East and West. This must be especially remembered when reading translations of Japanese writings and newspaper articles appearing in the foreign press. With this precaution as to the difficulty of translating accurately the ideas of the East into the languages of the West, many a lamentable misunderstanding may be avoided.

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The Monkey and the Ant

ONE day the Monkey saw the Ant climbing up a tall tree, and thought that he would amuse himself at his expense.

"Look here, Mr. Ant!" said he, how quickly you are ascending the tree! Won't you have a race with me to the top of the tree? I am certain that you can beat me."

"All right," replied the Ant, and both started to run up the tree from the bottom. In a minute the Monkey had reached the middle branches of the tree, while the little Ant had scarcely travelled an inch.

The Monkey looked down laughingly upon the Ant, and began to perform his favorite acrobatic feats upon one of the outstretching branches. It suddenly gave way under his weight, and he fell to the ground, and was so badly hurt that it was sometime before he could pick himself up. In the meantime, the Ant had reached the top of the tree, and won the race.

One who relies too much on his own ability often fails.

S. AKIMOTO.

Men I Shall Never Forget

(FROM THE JAPANESE OF MUSASHI-NO)

Translated by

ARTHUR LLOYD

CHAPTER III.

“WHAT most took my fancy was the hollow land that stretched between Kugutoge and Asoyama. It is said that this depression was once a crater, the largest in the world, and indeed it looked so as we stood on the edge of the Kujutoge plateau and saw the walls of cliff bounding the cup-like stretch of land on the west. At Nantaizan the former crater has become the fair and clear lake of Chuzenjo; but here, at Aso, the bottom of the old crater has turned into an expanse of field land waving with cereals, and diversified with villages and copses, over which, as we gazed on the scene, the setting sun was pouring its mellow light. In the middle of the depression we knew that there was a village called Miyaji, which boasted of an inn at which we intended to rest our weary limbs and enjoy our innocent dreams.

“As we stood at the edge of the plateau we were in two minds as to what course we should pursue. We were tempted to stay for a night and rest in the hut at the top of the mountain, so as to have the fine sight of the volcano by night. But we reminded ourselves that we were pressed for time, and so, by a stern act of self-denial, got on to the road again and made our way with all convenient speed in the direction of Miyaji. The slope that led down the hill had an easier gradient than that by which we had made the ascent, and we followed an easy path that wound like a snake through the dry grass, over the bold mountain spurs and down into the deep gullies, and, as we approached a village, the hillside was dotted with packhorses returning with their

loads of dried grass. It was a beautiful sight, the grassy spurs of the mountain, the paths leading across them to right and to left, the strings of packhorses and horsemen, the warm evening sunlight gilding the whole scene, the tinkling of the horsebells and the evening hum of the villages in the hollows. The plain at our feet seemed so near, and yet the descent was not to be accomplished in a moment. We were stepping out manfully, but it was on the verge of sunset when we finally trotted into the outskirts of the village.

“By the time we got to the village itself, the sun had quite disappeared and the shades of evening were falling, the evening activities of the village were in full swing. Grown up men and women were hastening to finish the tasks of the day whilst the fading darkness still remained, the children were getting behind the dark hedges or under the eaves of the houses. The homesteads were already aglow with the bright blaze of the fires lighted beneath the kamado, and on all sides were the sounds of young voices laughing, singing, or crying.

“You may see a scene like this in almost any country village; but this scene made a deep impression on me by reason of its striking contrast to the solitary sombreness of the plateau of Aso San. I seemed to have fallen into another world when I was suddenly plunged into this happy group of human beings.

“It was all we could do to drag our weary steps along, and as the sun set, both my brother and I felt that the way had been exceedingly long. It was with a kind of

homesick longing that we passed through this village and pushed on bravely towards Miyaji.

"After leaving the village, our road now led us for a time through copses and cultivated fields. The daylight had now completely died away, yet we noticed that, as we walked, our shadows lay black and distinct on the path before us. We turned around for an explanation of the phenomenon: the new moon was just peeping in the western sky to the right of one of the peaks of Aso, and, with an air of proprietorship about her, was quickly pouring her transparent bluish light over the villages in the hollow land.

"Looking up at the sky above us we now perceived that the smoke from the volcano, which had been a pure white all day, had been caught by the moonlight, and now stood out, the color of ashes, in marked contrast to the azure expanse of sky which formed its background. It was a sublime sight,—awe inspiring, and yet how beautiful!

"Our path had just brought us to a bridge, over a narrow ditch, and broader than it was long. We seized the opportunity to rest our weary feet, and leaned against the hand rail watching the continually varying phases of the pillar of cloud above us. Quite involuntarily we found ourselves listening to the distant sounds of human voices down in the village, and whilst we were thus engaged,



PRESENTLY HE LOOMED IN SIGHT.

there came from the direction of the road by which we had been travelling, the rumbling sound as of an empty wagon, which came nearer, until at last we felt that we could almost put out our hands and touch it.

"A few minutes later we could hear that there was someone with the wagon. He was singing a stable song in a loud, clear voice as he walked and the sounds blended harmoniously with the rumbling of the wheels. I could not take my eyes off the changing hues of the smoke from the volcano, nor my ears from the song of the approaching traveller.

"Presently he loomed in sight.

"‘A good old place is Miyaji;

"‘At Aso’s foot,—dear Miyaji,’

"He was drawling out in his rustic melody, and dashed along by the head of the bridge on which we were standing. I cannot tell you why it was, but both his appearance and song touched me to the quick.

"He was a vigorous young man, to all appearance some five or six and twenty years of age. He was holding the reins in his hands as he walked by the side of his cart, and he passed by the head of the bridge without deigning to give us a look.

"But we followed him closely with our eyes. The moon was shining on his back, and his face was in darkness. We could not even catch a glimpse of his side face, for he looked straight away from us, but the outlines of his sturdy frame have impressed themselves indelibly upon my memory. I kept my eyes glued to him as long as he was in sight. Then I lifted my head and gazed up at Mount Aso. This is another of the 'Men Whom I shall never forget.'

"My next instance occurred when I was waiting for a steamer at Mitsugahama in Shikoku. I can well remember the occasion. It was in the beginning of summer. I had left my hotel early in the morning, and, having ascertained that my steamer was not

due until the afternoon, was spending the time in strolling along the beach and through the streets of the little port.

"Mitsugahama owes its prosperity to its close proximity to Matsuyama, which lies only a short distance inland. The day on which I happened to be there was one of the fair days on which the fishermen congregate in the little town, and the neighborhood of the fish market was a scene of the wildest bustle and confusion.

"I looked with unmingled delight at the busy and animated scene before me. A haul of fish had just been brought to the shore, and a group of nude, bronze, excited fishermen had gathered around the shining, splashing, wriggling denizens of the sea, as nimble hands picked them out of the meshes and placed them in baskets for the market.

"Farther away, by the little pier, women were sorting the contents of the fish baskets, separating their captures by sizes and species, repacking all that was good, and throwing away into a neglected corner of the beach all that was unfit for human food, or the manuring of rice-fields. That neglected corner of the beach was in itself a busy scene—village dogs



BUSY SCENE AT THE FISH MARKET.

hunted there, as did also several dirty little specimens of humanity with smaller brothers and sisters tied on to their backs.

"In the market itself, men were chaffing, laughing, shouting; bargains were being made, and goods hauled over, carts were being loaded with baskets, and the little steamer in the harbor was puffing and snorting impatiently for the consignments which it was to carry with all convenient speed to the great market of Osaka.

"In the streets, there was the same animation; for booths had been erected there by merchants from many parts of the province, and the regular shopkeepers were doing their best to rival them, by displays calculated to attract the eye and satisfy the desires of customers of either sex and of all conditions.

"Above all, the morning sun, now tolerably high, was shining happily in a sky absolutely free from clouds. It shone on small objects and made them glitter and glance, on rougher ones, and gave them colour and warmth, on human hearts, and gave them the happiness of life.

"I, a stranger, without a single acquaintance in the whole of that motley assemblage, felt that I scarcely belonged to the happy scene of which I was a spectator. I wandered (shall I own it?) almost disconsolately from group to group and at moments came near wishing that I were one of these happy fishermen.

"Then my eye fell on a travelling musician, a *biwasô*, as we call them, with a large rush hat over his monkish garments, and twanging

mournfully on his biwa in front of a shop a few yards distant from where I stood.

"No one listened to him, or heeded him, but it made no difference to his happiness. He did not belong to the things around him, he was self-centered in his bliss.

"I was drawn to look steadily at him. Presently he moved away. I have never seen him since, but I have never forgotten him."

At this moment there was a tremendous rattle of the shutters as the wind hurled itself at them in its impotent rage. Otsu stopped reading.

"Well," inquired Akiyama, "and what next?"

"I think I shall stop reading," replied Otsu. "There's lots in this book, but we shall never get to bed if I go on. But I should like you to know what I conceive the men I can never forget to be.

"I am a solitary being myself, and I go through the world without belonging to it, a piece of driftwood on the surface of life's ocean. From time to time I drift into the company of some similarly solitary person, working his way through life, as I do, and at once my heart knows that it is in close proximity to one of its kind. It may be a solitary farmer on a desert island in the Inland Sea, or a carter driving his team on the slopes of Mount Aso, or a wandering priest-musician at a fair,—my heart instantly divines that it is in the presence of one of its kinsmen, and the man I meet is at once numbered in the company of the 'Men I Shall Never Forget.'"

(The End.)

Anglo-Japanese Exhibition

DURING the past twenty years few countries have participated more frequently, or to better effect in international and domestic exhibitions than Japan, and no doubt this activity has been part of the nation's policy to learn and acquire the knowledge of other peoples in order to accelerate the advancement of her own. As in many other things Japan's opportunities in this direction have been unique, and she has certainly shown decided ability in taking advantage of the opportunities thus afforded her. In this, of course, reference is made particularly to the Government of the country, for without the Government it might truly be said of the Japanese more than of any other nation that they rely implicitly upon the lead of their rulers, in this, showing greater wisdom than some of the more advanced nations.

The first foreign exhibition in which Japan participated was the great World's Fair at Chicago in 1893, and this in many respects has proved most profitable to the nation. The China War followed in 1894 and the peaceful progress of the country was materially checked thereby, just as it has been checked by the War with Russia. In 1899, however, Japanese arts and manufactures were seen at the

Paris Exhibition. Subsequently there were domestic exhibitions at Tokyo, Kyoto, and Osaka, the latter in 1903 being the greatest ever attempted at home. Then came the War with Russia, and in that year, 1904, was the Louisiana Purchase Exposition at St. Louis, when Japan occupied the space which had been taken by Russia, but was abandoned on account of the war. Japan was also represented

at the Jamestown Exhibition by her warships, and at the Alaska-Yukon-Pacific Exposition recently held in Seattle. This year she is to open the greatest of her domestic exhibitions, which is to be held at Nagoya and which covers a much greater acreage than that of Osaka seven years ago.

But all efforts in this direction become insignificant in comparison to the work Japan is doing in preparation for the Anglo-Japanese Exhibition to be opened in London next month. This in its nature is different from anything that



BARON K. OURA
President of the Anglo-Japanese Exhibition

has preceded it, being important from a political as well as from a commercial point of view. The suggestion for this exhibition came from England at a time when the British had offers from other countries of a similar character. Preference, however, was given to England's Eastern Ally, and in a very



BARON M. MATSUDAIRA
Vice-President of the Exhibition

short time each country had appointed its Directors and Boards of Management, headed on England's side by Prince Arthur of Connaught, and on the Japanese side by Prince Fushimi.

This great scheme has been welcomed enthusiastically by both peoples, and both sides are making great efforts to produce exhibits of the worthiest and most representative character. Those of Japan will certainly be unique. National treasures of priceless value have been sent to London, articles which have never left the country. But even for this occasion some of these exhibits have not been sent without a protest from press and people, who have recalled the fate which overtook exhibits sent out of the country on a former occasion years ago, and were lost at sea by the sinking of the vessel which was bringing them home.



HIKOTARO WADA
Chief Commissioner



H. YAMAWAKI
Commissioner.



T. HORI



Y. OKAMOTO



N. KANAZAKI



USHITARO BEPPU

COMMISSIONERS OF THE ANGLO-JAPANESE EXHIBITION

Of things quaint and curious as well as valuable there will be a collection such as probably has never before been gathered in England from a foreign country. The work of collecting these exhibits has been conducted under the direction of Baron Oura, Minister of State for Agriculture and Commerce and Vice-President to the Exhibition. In many cases he has personally visited the heads of old daimyo families, and others in possession of treasures, some of which have never seen the light of day for generations, much less been seen by the Japanese people, having been jealously preserved in the family godowns. The treasures of the national depository at Nara, the Shosoin, have also been shipped by imperial order and with them the material from which can be constructed a faithful picture of Japanese civilization of a thousand years ago. The Exhibition will also, of course, be representative of everything in modern industry and commerce, the arts and sciences, education and beliefs of a rejuvenated and newly-enterprising people.

It is hoped that the Anglo-Japanese Exhibition will have great influence in extending the commercial relations of England and Japan.

Mr. Yamawaki, one of the Commissioners, likens this Exhibition to a theatrical performance by a select company of actors, as designed to attract the attention of the world,—while Mr. Sonoda, President of the Nobles' Bank, who lately returned from Europe, thinks it presents Japan's greatest opportunity of proving her progress to the world.

The late war did much to advertise Japan as a great country, but the mass of the people abroad are still ignorant of the Mikado's Empire as it is to-day. As the old Japanese proverb has it, "One seeing is better than a hundred hearings," and a visit to the coming Exhibition will do more to enlighten than any other form of information accessible to the mass of the people of Europe.

The officials appointed on the Japanese side of the Exhibition, are Honorary President, Prince Fushimi. President, Baron Kanetake Oura, Minister of Commerce and Agriculture; Vice-President, Baron Masanao Matsudaira; Chief Commissioner, Mr. Hikotaro Wada; Commissioners; Count Hirokichi Mutsu, Mr. Yeitaro Okamoto, Mr. Harushige Yamawaki, Mr. Sukekiyo Toyohara, Mr. Tei Hori, Mr. Ushitaro Beppu, and Mr. Naozo Kanzaki.



Gohei: the Castaway

FIRST JAPANESE TO TRADE WITH THE UNITED STATES

ZENIYA GOHEI was born in the eighth year of Meiwa or in 1771, in the small village of Miyanakoshi. From childhood he was noted for a spirit of daring, and at the age of fourteen he entered the service of a ship owner named Tōzaemon Asaya. He soon left however, and was found with a craft of his own, prepared for independent business. Starting with a crew of five seamen he began a private coasting trade covering all the ports between Yezo and Nagasaki. In a few years he became so prosperous that he was able to have branch offices in various places; and at a time when the Tokugawa Government had forbidden the Japanese to trade with any except Dutchmen and Chinese, Gohei conceived a bold scheme of searching the high seas for foreign ships and trading with them. His motives were not purely commercial; for he was a man who believed that great advantage would accrue to his country from foreign commerce. At that time, also, it was against the law of the nation to build ships of more than 500 koku, and yet Gohei soon had in his possession over thirteen ships all of more than the legal capacity. With such ships he could venture further from shore than his competitors, and soon not content with coasting about the islands of Hachijo, the Kuriles, and the mainland where he had made a great fortune trading on the credulity of the natives, he put far to sea in hopes of meeting with foreigners.

One day while coasting off the Kuriles, Gohei and his men sighted what appeared to them a great monster emitting steam or smoke from its mouth. Gazing at it with an amazement not unmingled with awe, they soon perceived it to be, what they afterwards learned

to know, as a foreign steamer. Escape was impossible, and before Gohei knew what to do the steamer came to, put out a boat, and an officer was soon along side the tiny Japanese junk; and as the occupants of the latter beheld the strange men with long beards their hearts were almost in their mouths with fear. They had fallen into the hands of the red headed barbarians, and who knew what their end would be? Instead of committing violence upon themselves, they resolved to remain passive, while their captors by signs and gestures obliged them to go to the steamer. Once on board the foreign ship Gohei and his men were greatly relieved by the friendly attitude of the strangers. The ship proved to be a Russian merchantman, and though neither side understood the language of the other, they were able to exchange some articles, and soon parted.

Gohei returned home and disposed of the things he got from the Russians, at fabulous prices. Thus encouraged he kept up his practice of careering the high seas and bartering with the foreign ships he chanced to meet, and soon he had thirty-four branch offices carrying on a thriving trade in foreign imports, until it was not very long before he was a millionaire. The commodities in which he did most traffic were woollen goods, paper, and drugs.

He had, withal, a manly and human disposition, and became as noted for his philanthropy as for his trade. While he charged the rich exorbitant sums for foreign medicines, he often gave them away to the poor. The style of his residence made famous his native place, and the wonder of it is still a tradition in the Empire. His more than thirty warehouses and his host

of employees and servants have become legends of history. He had five sons and three daughters, the youngest son, Yozo, inheriting the estate, as well as his father's genius. It was only to this son and to a trusted banto named Ichibei, that the father ever disclosed his secret commerce with the Russian merchants.

In the spring of the third year of Tempo (1832), at the age of sixty-two Gohei met with a disaster that ultimately proved to his advantage. With a party of eleven men he set sail for the Kuriles when an awful tempest arose and the ship became a battered hulk drifting helplessly before the wind. For over ninety days they thus drifted over the Pacific, subsisting on raw rice; but at last they came upon an unknown shore. It proved to be a part of California, now some twelve miles from San Francisco. Only six of the original crew at this time survived, and these were kindly treated by the Americans. While they were being cared for in San Francisco, Gohei had an eye to business and kept himself busy investigating foreign methods of trade and commerce as well as the various industries of the country. At last hearing of a ship bound for his native country, he obtained passage and landed in Shimoda, Province of Izu. Though it was against the law to permit a foreign ship to enter that harbor, the Americans were treated with due respect, and thanked for their trouble in bringing back the Japanese castaways, but in accordance with the law were obliged to depart immediately upon delivery of their charge, and the putting on board of the necessary provisions and fuel. Gohei and his fellow survivors were conducted to Yedo, the capital, and put under strict examination at the hands of the authorities. As Gohei kept his former dealings with the Russians a secret from the authorities, nothing criminal could be connected with him, and he was finally allowed to depart in peace to his own province, where he was welcomed with great rejoicing.

After a few months of rest at home the adventurous spirit of Gohei again got the better of him and he determined on another hazardous expedition in fulfilment of a promise he made to return to the United States with a ship full of Japanese merchandise. Collecting a cargo of lanterns, parasols, fans, bamboo ware, etc., Gohei set sail in the year 1833 in a ship of 2,500 koku, called the *Taihei Maru*, ostensibly for Miyakejima, but really for San Francisco, where he finally disposed of his goods at a good figure. Two wealthy American merchants, French and Auks, greatly admired the pluck and business ability of Gohei, and proposed to enter into regular business relations with him. This offer he had to decline, as his method of doing business was a secret to his countrymen. He explained to the Americans how his country was closed to foreign trade, and how the English and Russians had been trying in vain to persuade the Shogun to open the country to foreign ships.

The Americans marveled greatly when they realized they were talking to a man who had taken his life in his hands and would be immediately executed by his government were his schemes ever discovered. When Gohei bade farewell to French he left with the American a trusted servant named Tasaburo, who changed his name to Fredelston, and stayed in the United States for many years. In the second year of Koka (1845), French himself came to Japan, bringing Tasaburo with him, but as the authorities refused to admit him at Shimoda he was obliged to return. It was this action of the Japanese authorities which led to the coming of the American Mission under Commodore Perry, which finally succeeded in opening Japan to the commerce and civilization of the world. In this connection, however, it must not be forgotten that Gohei was indirectly the real cause of the opening of the country to the West, as but for his brave and adventurous character the Ame-

ricans would not have taken the same interest in Japan.

In the seventh year of Tempo, Gohei was appointed a special contractor of the Prince of Kaga and allowed to wear two swords, a great distinction in those days to a person of the commercial class. For some time afterwards Gohei continued to carry on an export business with America, sending thither raw silk in considerable quantities and thus becoming the pioneer in Japan's staple foreign export. With regret do we record the fact that such a man had, in his old age, to fall upon evil days. In his eighty-second year his secret dealings with foreigners were discovered and the government of the time, in accordance with the barbaric laws then in force, sentenced himself and his family to

execution, and ordered the confiscation of his immense property. This completely broke him down in health, and on the 5th of September, 1852, before the cruel sentence could be carried out, he passed away, leaving his family to suffer the fate he providentially escaped. Thus died a man branded as a criminal, but undoubtedly one of the most remarkable men Japan has ever had. His genius and courage were of the first order. Is it too much to say that but for him Japan would have been for some years longer isolated from the main current of world-civilization? The only surviving member of this adventurous son of Nippon is a granddaughter, the child of his eldest son, Chōtaro, who was saved from the death sentence on account of her filial piety.



SNOW AND CHERRY BLOSSOMS



IN SPRING TIME.



Around the Hibachi

A Weird Cat

IN Japan it is a tradition that the cat is a weird creature which, having once taken a grudge, never forgets it, and seldom leaves her wrong unavenged. She is, moreover, credited with the superhuman power of assuming at pleasure various forms and of bewitching mankind. Of all the ghostly tales told of the tribe the following is perhaps the most characteristic and modern.

In the garden of a gentleman's mansion in Yokosuka there still stands a small shrine dedicated to a cat. Unlike more well known shrines, this is private property, and its history is known to but few persons beyond the occupants of the house and their intimate friends.

In bygone days while Yokosuka was yet a little hamlet of no proud degree, the master of the mansion kept a small cat as a pet. The animal so fascinated the man that he was completely enamored of its charms and held it in the greatest store. Caressed and petted by the whole family the cat became hopelessly spoiled and fell into wilful habits. But in the presence of the master she was all loveliness; betraying no indication of her treacherous

nature. She was nevertheless a regular tiger to all the domestics, who hated her cordially and prayed that some dreadful disease might afflict her. Lest, however, they should excite her dire wrath, they swallowed their anger and did not complain to their master.

Though well fed and in various ways pampered beyond the average lot of cats, the animal contracted the habit of stealing dainties from the pantry when backs were turned; and the thefts at last happened so frequently that the master became aware of them. In his ignorance he at once imputed the offence to some of the female servants about his establishment; but all the servants protested their innocence. Some of them even wept that such shameful deeds should be ascribed to them. At the same time, they all knew, though they could not prove it, that the spoiled cat was the author of the depredations; and they went on hoping that in time their master would learn the secret, without their having to expose the cat.

One day a farmer named Hyokichi, who from long acquaintance and patronage had come to be regarded as one of the family, called at the house. This man was of a frank and open manner; and when he heard of the cat's doings and the disgraceful charges she was the

means of having brought upon the innocent servants, his straightforward soul was mightily disturbed.

One evening as he lay crouching over a hibachi in a corner of the kitchen all by himself, Hyokichi saw pussy suddenly appear. Though she looked carefully around to see that no one was watching her, she did not notice the man. Cautiously pushing aside a sliding door she opened a cupboard and fell to devouring some savoury meat voraciously. For a moment Hyokichi stood aghast. Directly the cat had finished her feast the man presented himself before his master, told all that he had seen, and as a loyal servant remonstrated against the injustice hitherto done the other servants. He noticed that Puss was sitting curled up on her master's lap; but he never thought that the creature would comprehend anything he had said; yet no sooner was his story finished than the cat grew fidgety, and as the man's eyes met those of the cat, he felt a cold sensation shoot through his frame. For from the animal's eyes a terrible and bloody glare of vengeance shone upon him, from which he could not escape until he took up his cap and sneaked away.

Long after he had departed from the presence of his master that bloody glare haunted him, and he began to feel uneasy. There was no sleep for him that night. Do what he might there was no escape from the horrible spectre. So he called upon a friend, and after relating the circumstances, asked for advice.

"This is a very serious matter," began the friend. "Don't you know that there is nothing so terrible in all the earth as the ire of a revengeful cat? If she once fixes her glance upon you she will never give you up until she has had her way with you; she will suck out your last drop of blood. Nowhere on solid land are you secure from the hate of an enraged cat. Fly for your life and betake your blessed carcass out upon the sea, before it is torn limb from limb. Away in the offing on

the bosom of the deep is the least dangerous place for you to flee."

Bewildered and terrified the farmer immediately called for a few friends and had them row him, armed with sickles and bamboo spears, out upon the sea. Amid the weird flare of burning torches they sat in the chilly wind of night, tossing on the waves and straining their eyes towards the shore. About midnight they fancied they saw a vague indistinguishable object nearing them across the surface of the water; nearer and nearer it came, swimming with marvelous speed.

"Here comes the monster at last," they all exclaimed, and girded themselves to make ready for the fray. The weird object was now fairly in sight. It was no other than the cat they believed it to be! But it was no longer the lovely, innocent, mewling creature of the master's mansion. It now growled like a tiger and raved like a fiend. Out of the cat's fierce, glaring eyes darted a bloody and consuming fire of hatred. Every man in the boat unconsciously shrank back in momentary terror. When the cat at last reached the side of the boat and was on the point of clambering in, the men summoning all their courage, dealt the animal such furious blows upon the head that she finally fell back with a great unearthly yell into the deep and disappeared. Heaving a sigh of relief Hyokichi and his companions exchanged congratulations and proceeded to row shoreward in triumph.

Early next morning the corpse of the weird cat lay upon the shore. The neighbors indentified it and carried it home to its master. The man was deeply moved and greatly lamented the loss of his pet; but his grief changed into a somewhat uncanny feeling when he heard the strange story of how the cat came by its death. Whereupon he had the animal's body properly buried and a little shrine erected over the spot.

Nothing more came of the matter until one winter day some years afterwards, when Hyokichi was again calling at his master's house.

The latter had ushered him into a guest room and desired to treat him to a dish of fresh pumpkins.

"What," said the farmer in a tone of great surprise, "pumpkins at this time of year! How did you manage to produce the vegetable in the dead of winter?"

"It is quite a simple matter," explained the master, "because you see they grow spontaneously in my garden!"

Just then a large dish of steaming pumpkin arrived, and looked so deliciously inviting that Hyokichi was about to seize the chopsticks and go at it, when a sudden and superior impulse stopped him;—

"Have you tasted these pumpkins yourself, sir?" he asked.

"No," came the answer. "I have reserved that honor for you."

"May I be allowed to see where the pumpkins were grown?" pleaded Hyokichi.

"Certainly!"

As he was led into the garden and pointed to the place, he beheld pumpkin vines in plenty creeping and twining around the cat shrine.

"I should be greatly obliged if you would permit me to take a root of this wonderful pumpkin," said Hyokichi. The master of the garden acquiesced. But when the farmer began to dig up the ground, the carcass of the cat was uncovered, and there the astonished and terrified farmer beheld the pumpkin vines growing out of the bloody, glaring eyes of the weird cat, and congratulated himself that he had forborne to taste the fatal pumpkins.

The following day the owner of the garden summoned a certain priest of noble virtue and



A LITTLE SHRINE ERECTED
OVER THE SPOT.

had him offer prayers and incantations to exorcise the spirit of the cat. From that time nothing weird has happened; and the shrine is still preserved with great care.

S. AKIMOTO.

The Bigness of a Little Kindness

IN Japan where a wicked demon called "Despair" often seizes and destroys the persons of unfortunate people, lived an old man who all his life had been haunted and threatened by this evil spirit.

His face was bronzed with weather and age, and

but for a bit of grizzly beard, his appearance would have resembled one of the old gods in the ancestral temples.

This man during most of his adult life had lived like a horse, pulling a jinricksha, yet never made more than a hand-to-mouth living for himself and family.

With bare feet and ill clad body, through the bitter winds and snowy slush of the winter streets, through the intense heat of the humid, sultry summer days, often through mud ankle-deep, or up stiff and rocky inclines, the old man toiled on day after day, year after year, pulling his fares for only a pittance that scarcely kept body and soul together.

The demon that had dogged his footsteps all the years, making him feel that life had no kindnesses, now attacked him in a form more violent than before. It came in the shape of a new police regulation regarding the jinricksha pulling business. This was the last straw; it meant starvation to him.

The first day after the new order came into force the old man could hardly break

himself from the habit of going out first thing in the morning to look for a fare. But toward night as the pangs of hunger grew upon his old woman and himself, he thought that in the dusk he might venture out unnoticed by the police.

It was one of those breathless oriental nights, when low clouds like hot steam encompass the inhabitants of the earth, and seem to shut off all ventilation. For a long time the old man perspired and waited while the weary population thinned away from the streets, but, in the hurry and rush of new Japan, every passenger wanted a younger and speedier man, and so he was passed unnoticed. Then the demon came up very close to him, looked into his face, green-eyed, formidable, and horrid.

Good luck at last! A man stepped into the jinricksha and spoke kindly to the old man. The demon disappeared like a receding shadow, and the fires of youth began to burn in the old man's muscles and joints as he tried to trot away amidst the dancing lanterns of the weirdly lighted streets.

But he had gone only a few yards when the demon caught up with him again. A dapper little man in the summer uniform of a policeman held up his finger, and the old jinricksha man was at once under arrest; he had violated the law respecting the limit of age, and was forthwith taken to the police-box and fined five sen. It was an immense sum to him, and alas, he had not the wherewithal to pay, and must go to prison.

Just then another jinricksha man who had been tramping about all day in search of fares and made little, came along and heard the story. He had only two and a half sen left, with supper still to get, but he willingly tendered his mite in payment of the fine. The officer, however, refused to accept anything less than the fine imposed. The old man was hopeless. The demon of despair returned. When there seemed nothing for it but a hot night in a smothering cell, another

jinricksha coolie, wending his way homeward after a hard day, happened that way, and paid the balance of the fine. The good Samaritan was himself just on the safe side of the age limit; but he put the old fellow-laborer in his jinricksha, and pulled him. This last act of kindness set the sad music of the old man's life to a new key; for every day fails not in its mite contributed by some jinricksha coolie who calls to share some extra liberal fare in the course of a lucky day.

SENDO.

The Princess and the Painter

Kondo Noborinosuke, a noted samurai, was also distinguished as a painter and no one was surprised when the fame of his art reached the ears of the court nobles at Kyoto. A wedding had been arranged between a princess and the Shogun Iyemitsu; and, as it was decided that one of the gifts should be a screen of faultless and



PAID THE BALANCE OF THE FINE.

exquisite taste, the Premier of the Shogun's government was asked to make arrangements with Kondo to paint on it the eight celebrated scenes of Lake Biwa. Now this Prime Minister chanced to be very unpopular on account of his arbitrary disposition, and naturally when he was chosen to convey the request to Kondo, it was promptly, but courteously declined. As a samurai, he affirmed, he was ever ready to lay down his life for the Shogun, but his painting was a matter in which he was not bound to obey any man, not even the Prime Minister.

The Premier was thus placed in a very awkward predicament, for he had given his pledge to the father of the princess that the screen would be forthcoming. Still, it was not within his right to enforce the matter, as he had no power over Kondo.

To assist him out of his difficulty he sent for one Okubo Hikozaemon, a man, who, though he had been long in the service of the Shogun and was well advanced in years, was still active in court circles, and was generally considered a diplomat of the first order. This man expressed the conviction that the matter could be easily adjusted, and asked for a thousand gold ryo to be given to Kondo, which amount was duly sent to the residence of Okubo.

The next morning, Okubo, alone and unattended, as was not the custom in those days, betook himself to the house of Kondo. As a great man in the service of the Shogun and of venerable age and mien, the visitor was received with becoming ceremony and respect.

In the course of what seemed a casual conversation, Okubo brought up the subject of art, and began to discourse on the genius of the painter with flattering reference to his noted achievements in this direction.

"I hear that you studied under the great Kano Tanyu," remarked Okubo, "and that you are supreme in the art. A man like myself, who has passed most of his life on the battlefield, is deprived of the opportunity for

cultivating such accomplishments. It is fortunate for the samurai who is born in times of peace."

"Your remarks," replied Kondo, "cause me more shame than honor, for I regard it as beneath the dignity and position of a samurai to be dabbling in paints; it was only as a means of whiling away moments of oppressive leisure that I gave this study to the art. It has always been a rule with me, however, never to receive orders for painting, even for the highest remuneration. Only the other day the Prime Minister desired me to paint the famous Lake Biwa scenes for a marriage gift to the princess and, in accordance with my custom, I had to refuse."

Okubo applauded the expression of such a sentiment, emphasizing the opinion that such ideas well became a samurai; and Kondo was manifestly pleased with this frank appreciation of his character from so prominent a member of the soldier's profession.

At last Okubo inadvertently observed that he himself had for some time a screen in his possession, that he very greatly desired to have it painted, and only regretted that his means did not afford the service of a great artist, but he would be delighted if at any time Kondo could see his way to depicting a few scenes on it at his leisure.

The samurai artist softened into a sympathetic attitude when he thought that here was a man who ought to be a daimyo, and yet he could not have even an insignificant thing like a screen; so he began to relent a little.

"I thank you for your kind interest," continued Okubo, "and beg to assure you that I appreciate your scruples with reference to keeping art as a thing apart from money, but I have in my house the rarest plant in the whole of Dai Nippon, the celebrated ivy of five colors, reputed to have been presented to the Shogun by the Dutch, and not even a daimyo has ever been allowed to look at it. This precious plant was given me by the Shogun himself, and this I shall be glad if you will accept

of me as a token of my gratitude if you will but paint something on my screen."

Upon hearing of the marvelous plant Kondo's curiosity got the better of him, and he finally agreed to have the screen ready in two or three days. Whereupon Okubo remarked carelessly that, as the artist was about it, he might as well paint the Biwa scenes, as it would be a constant pleasure to have in his possession the scenes that had been refused even to the Prime Minister, and he would, moreover, like in this way to be in a position to humiliate the Premier.

personal treasure of the Shogun come into his hands.

But just as they were about to disperse, one of the guests, who had been carefully scrutinizing the strange creation ventured to suggest doubt as to the genuineness of the product. The colors, he thought, were the result of paint. Kondo stoutly combated the idea, and refused to believe it until after an application of liquid the bright colors were observed to have disappeared.

The feelings of the samurai can better be imagined than described. He declared that



MADE A THRUST LIKE LIGHTNING.

Without a suspicion of the crafty designs of the old warrior, Kondo duly executed the picture, and when it was despatched to the residence of Okubo, the ivy plant was returned in exchange.

Kondo was so overjoyed with the plant that he made a great feast and invited his friends to come and admire the curiosity as it stood in state in the tokonoma, the five brilliant colors blending and presenting a sight of unique interest. The various guests expressed admiration for the plant and profusely congratulated the owner on the good fortune of having the

Okubo had disgracefully insulted him and that such conduct was unpardonable. It was an outrage blood alone could blot out. Snatching up his well-tested sword he jumped on his horse, and was soon at the house of Okubo. He summoned the old samurai to appear, and challenged him to combat. With unruffled air Okubo appeared in a silken robe that had been presented to him by Iyeyasu and bearing the crest of the Tokugawa family; and solemnly, but with great dignity, stood before the man who threatened him.

"I am here to have the honor of taking your white head and your venerable beard in reparation for an irreparable insult," and with these words the artist made a lightning thrust with his sword.

Okubo, equal to the occasion, avoided the fatal stroke, crying out as he did so: "You fool, do you not see the crest of the Shogun on my robe! Even a touch of disrespect on that is equal to an attack upon the sacred person of the Shogun himself. Henceforth you shall be treated as a traitor, and disgraced before the spirits of your ancestors!"

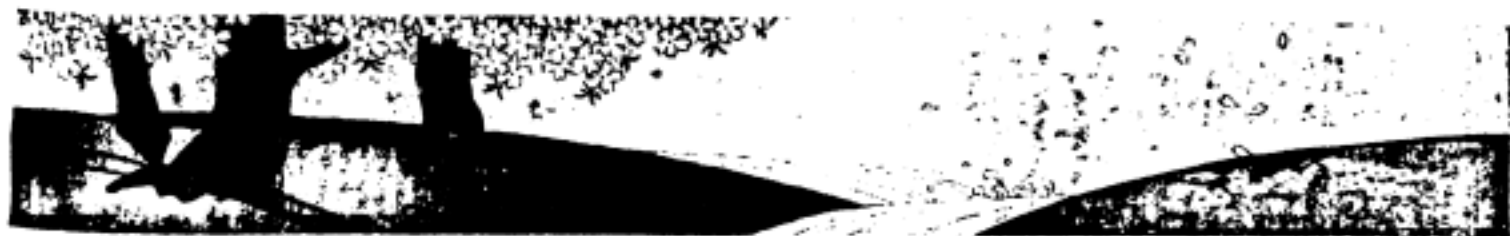
This brought Kondo to his senses. He felt as though he had received an admonition from the founder of the Tokugawa dynasty, and at

once began to express repentance for what he had done, offering even to paint another picture as a proof of his penitence.

"That will not be necessary," interrupted Okubo. "The one you executed for me I have already sent to the Premier, and the one thousand ryo of gold entrusted to me as your honorarium, I appropriate to private use, as I do not care to tamper with your conscience by offering you money."

The artist was obliged to be content; but he always prided himself on the fact that his creation was valued at so high a price; while the famous screen was duly presented to the bride, and is still a treasure of the Tokugawa family.

ONZAN.



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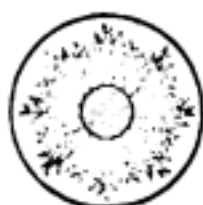
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BALANCE SHEET

LIABILITIES		YEN	ASSETS		YEN
Deposits		86,162,862.51	Loans and Advances		72,828,814.4
Bills payable		236,946.36	National and Local Loan		
Due to other Banks		242,094.23	Bonds		16,071,481.7
Sundry Accounts		87.06	Corporation Loans		141,584.0
Capital		20,000,000.00	Other Shares		4,892,906.4
Net Profits for this term		875,241.10	Due from other Banks		88,811.9
			Sundry Accounts		72,175.70
			Grounds and Buildings		3,696,497.4
			Grounds and Buildings for		
			the Banking Business		492,301.37
			Cash and Treasury Bills		9,232,658.24
Total		107,517,231.26	Total		107,517,231.26

PROFIT & LOSS ACCOUNTS

The above distributed as follows :

	YEN		YEN
Net Profits for this term	875,241.10	Reserve Funds	400,000.00
		Dividends	350,000.00
		Bonus and Allowances	59,650.00
		Carried forward to the next	
		term	65,591.10
Total	875,241.10	Total	875,241.10

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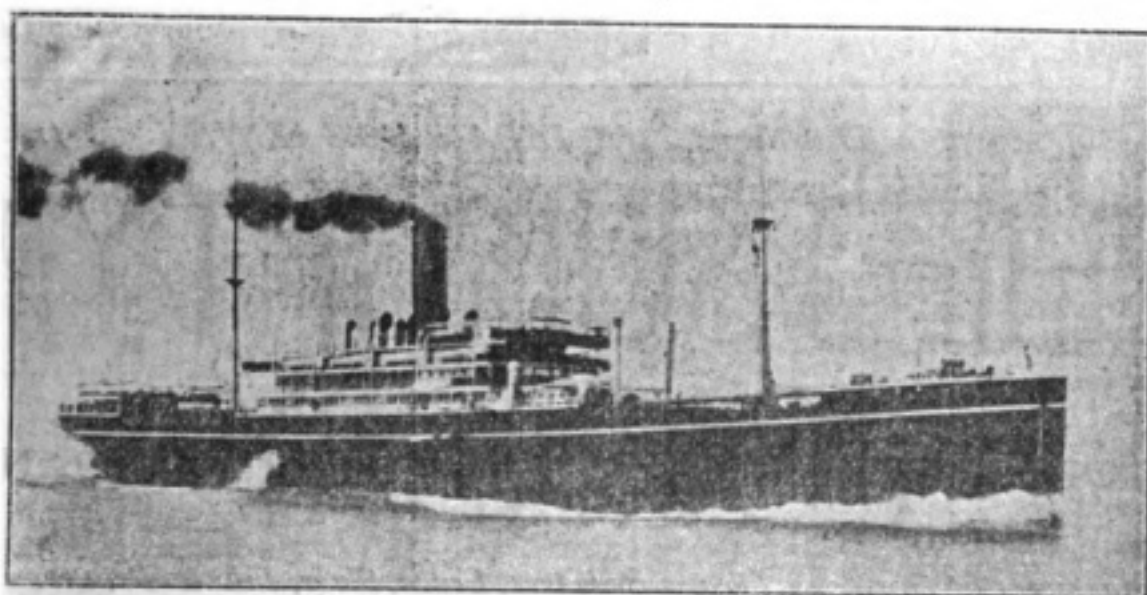
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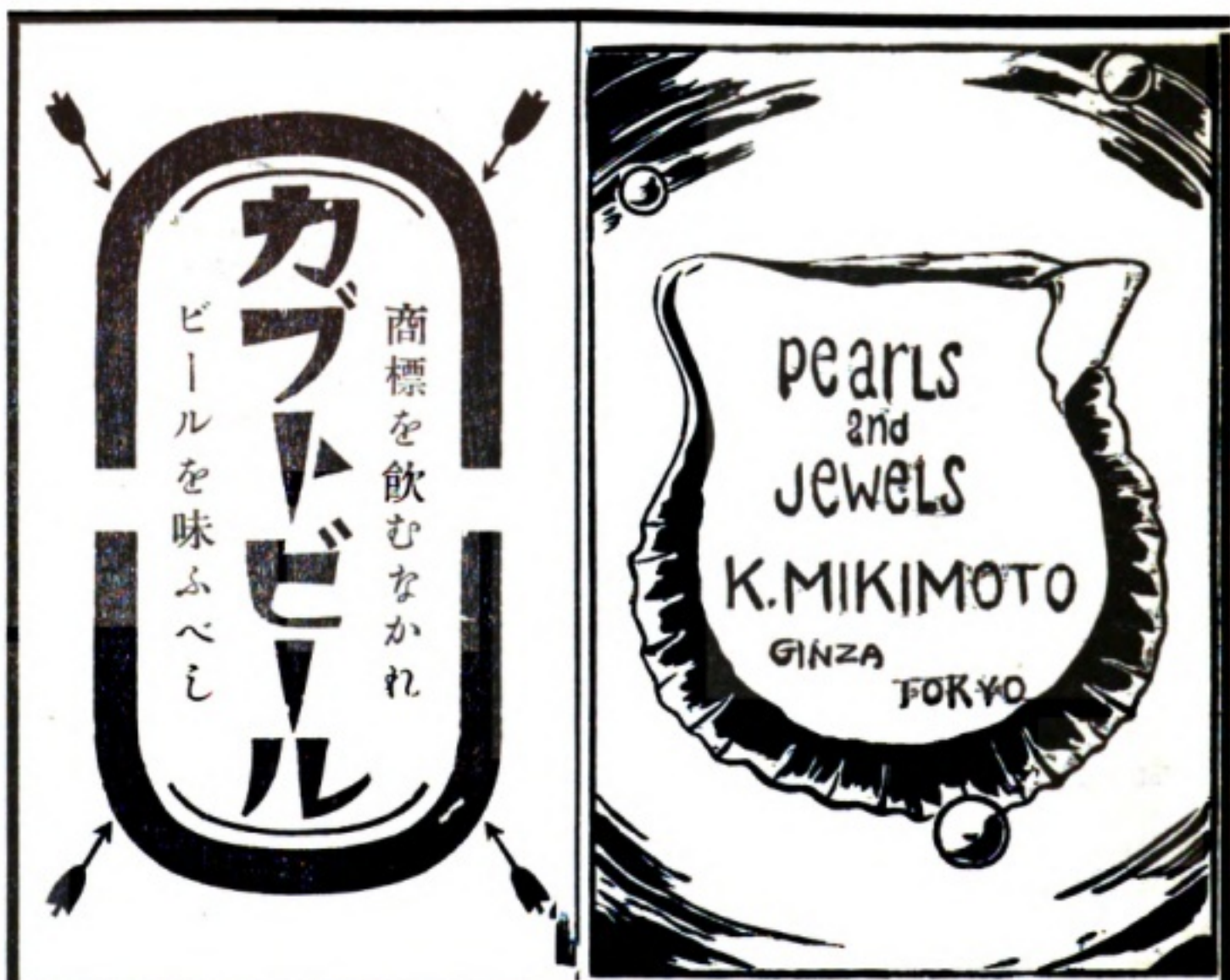
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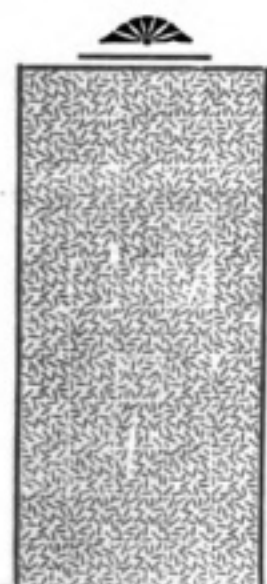
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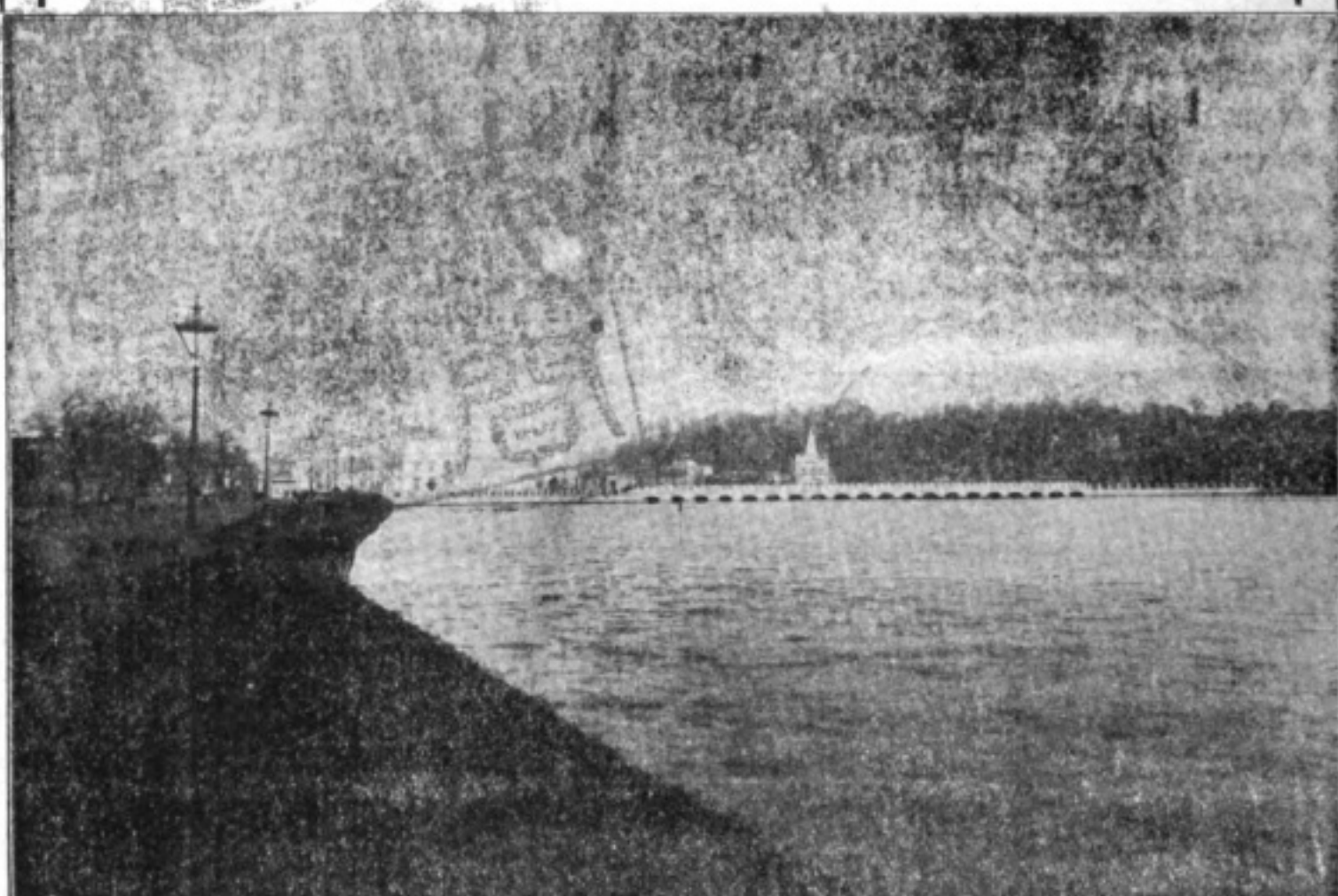
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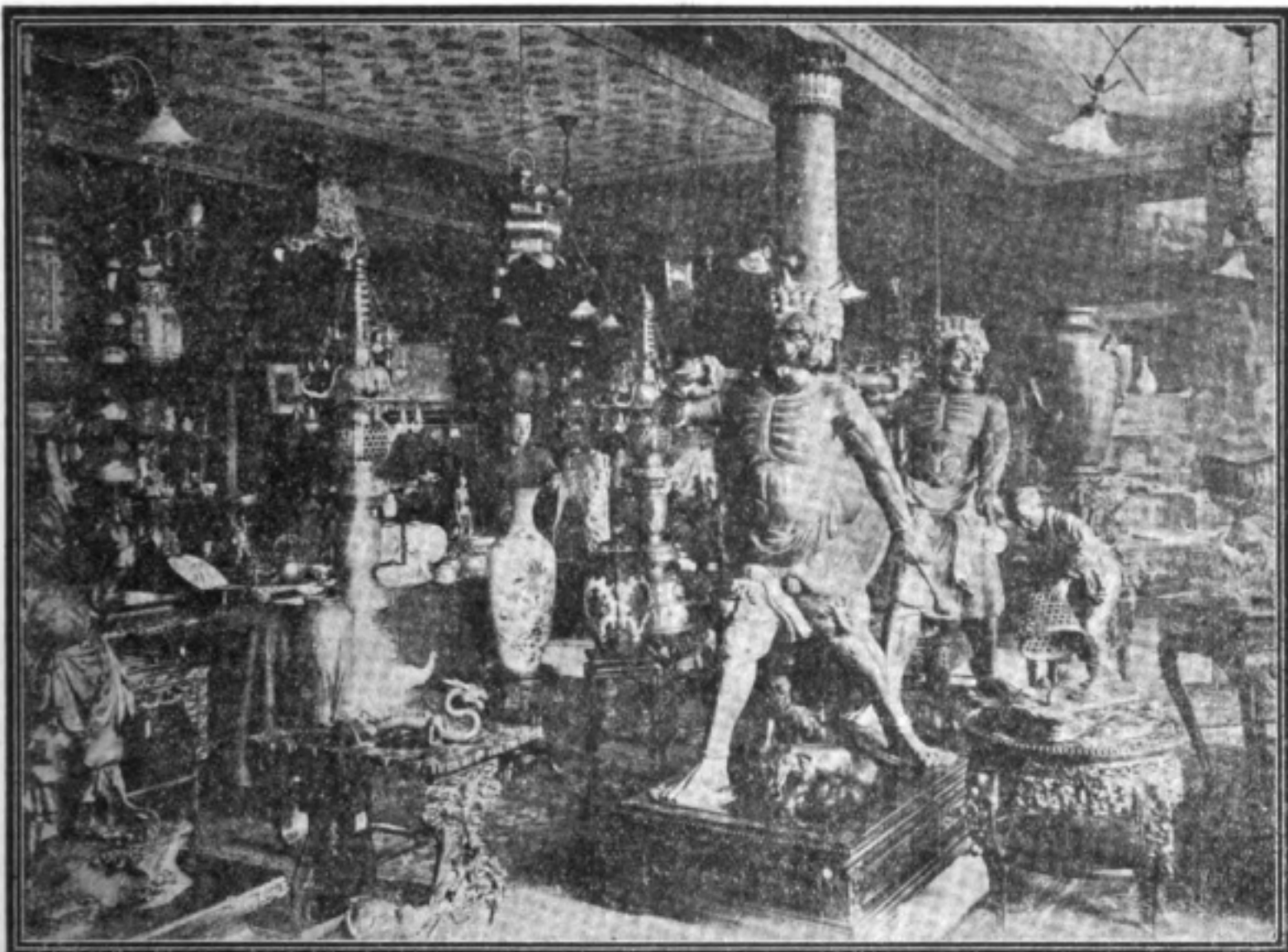
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果樹の病蟲害

日本果樹の病蟲害は頗る多く且時々劇甚を極め慘憺たる狀況を呈することあるを以て大栽培家は其の驅除豫防に苦心せるが如く小栽培家に至りては殆ど

雲烟過眼視せるもの多し然れども近來教育の進歩と共に病蟲に對する觀念も大に増加し稍其の驅除豫防に注意を拂ふに至りしは誠に喜ぶべき事なり。一般病的の防除劑としては「ボルドウ」液撒布法行はれ又害蟲の防除法としては、捕殺及び石油乳劑の撒布、具穀蟲には青酸瓦斯、二酸化炭素等を使用するものあるに至れり。(文責在記者)

以上の二編は歐米諸外國の讀者に、我が日本に於ける家庭並に果樹栽培の概況を知らしむるの目的を以て、起稿を請ひたるものなれども、我が國の讀者に對しても、亦裨益する所尠からずと認めたるを以て、之を日本文の欄に收むることとなせり讀者之を諒せよ。(記者)

當なる剪枝を各種の果樹に行ふもの多くなりたるは喜ぶべき事なり。

果樹園と稱する程大面積に栽培せらるは、柑類、梨、苹果、桃、葡萄、梅等にして栗、柿、李、枇杷等も稀れに之なきにあらずるも、數町に渡る面積の者少く、多くは一二反乃至四五反歩づゝ點在せるに過ぎず。一戸として栽培する面積柑橘、苹果、梨、桃、葡萄等にありては多きものにして三四町少きものは三四畝平均二三反より四五反なるが如し。栗の如きは栗山と稱し數十町歩を有するものなきにあらずるも、是は自然栗林にして栗樹園にあらずるなり。

肥培 果樹園と稱する程栽培するものは施肥耕耘に注意怠らざれども屋敷の周圍等に植附くるものは殆ど施肥耕耘を施さず周圍の他の作物に施せる肥料の流れ來れるもののみにて僅かに生長し居るなり。施肥するものは春夏秋三回も施せども、春秋二回は普通にして中には寒肥のみを施すものもあるなり。肥料の種類は草肥、人糞尿、魚粕、油粕等なれども八分までは人糞尿のみを施すに過ぎず

果樹の採收及販賣 果樹の採收の方法は果樹の種類

に依り多少異なれども架棚仕立盆狀其他矮性仕立のものは適當なる時期に手にて果樹より摘採するか鋏にて切り取るを常とす。天然(喬木)仕立の柿、梨は樹上に攀舉り腰に小籠を着け之れに手にて採收せる者を入るゝなり。近來は綱又は布にて作りたる袋にて採收するものあれども柿の如きは鋏竹にて折り取るもの多し。栗は自然に笑み落るものを採收すれども、栗園を栽培するものは其の末落下に到らざる前に竹竿にて打落し兩三日推積し置き毬の自然と笑み栗果の所謂栗色となりたる時之を剝取るを常とす。胡桃も栗と同じく其の熟せる頃打落し置き、表皮の腐敗し自然と剝脱せるとき之を取り能く水にて洗乾すなり。果樹の販賣法は果樹園を有するものは各自其れ相應の荷造りを施し之を問屋又は市場に販賣するを普通とすれども、柑類、苹果、梨の如きは其盛に栽培する地方に於ては組合を設け共同販賣若くは輸出の法をなす處も少なからざるに至れり。然れども彼の所謂屋敷若くは畦畔等に栽培するもの及び山林原野に於て自然生の果樹より得たるものは其の附近の乾物屋八百屋又は水菓子屋へ販賣するが如し。

竹を合せ中に腐土を入れ繩にて巻き餘り乾燥せぬ様になし置く法なり。此の筒の代りに土鉢を用ふるもあり亦肥土を以て覆葉にて包み置くものもあるなり。

挿木には普通挿木の外玉挿、割挿、丁挿等の法を行ふものもある多くは盆栽家の行ふ法なり。

接木にも殺接 Kind of crown grafting (根接とも云ふ) 割接 Cleft grafting 水接 Grafting 高接 Top grafting 等種々の法あれども専ら果樹に應用せられしは殺接、割接、高接等に過す近來舌接 Tongue grafting 鞍接 Saddle grafting 冠接 Crown grafting 三角接 Traingle grafting 芽接等流行し來れるも。果樹に行ひ最も有利なるは芽接 Budding に及ぶものなしと云ふ。

樹姿形成法 Training 及剪定 & Pruning 果樹栽培の知識極めて少く従つて樹姿形成法及剪枝等の技能は殆ど皆無と稱すべき程なり果樹なるものは只實を蒔けば其にて足れるものとせられ手入等をなすべきものと思ふもの甚稀なり故に從來の果樹の作り方は一言せば天然作りとか自然任せとかいふより外は名稱の附すべきなく従つて果樹の盛衰

極りなく其結果所謂成年と休年とを生じ隔年にのみ其結果を見るに至れるなり右の次第なるを以て從來梨及び葡萄の外は剪定を行ふもの殆ど之れあるを見ざりしなり梨及び葡萄は古より架棚仕立法を行ひ來れり此の法式は本邦特有の形成法ならんか然れども近來園藝の流行に伴ひ種々の成形法行はるゝも専ら實用に適すると稱せらるゝは喬木仕立、Standard-training 盆狀形 Vase-tr (桃櫻、桃、柿) 圓錐形 Pyramid-tr (苹果) 及架棚形梨葡萄苹果等の仕立に過ぎず好事家は「ペンデント」仕立扇狀仕立 Fan-tr 釵脚形仕立 Candelane-te 肋骨形仕立 Horoz Gorodou-tr. 等を行ふものあれど此の法に依り利益を得たるもの不幸にして未だ聞かす。

剪定は從來梨及葡萄に僅かに行ひ來れるのみにて他の果樹には殆ど絶無にて只餘り繁茂に過るものある時は枝を多少切透す位なりき。然れども梅と柿には地方に依り一種の摧枝法を行ふ處あり、東京附近にては豐年の翌春柿の小枝を盡く折取り殆んど坊主となす處あり、亦武藏の吉野地方にては梅の栽培家は勢よき中枝を時々摧折し垂柳の枝の如く下方に懸垂する處もあるなり。然れども近來は漸く正

梨	Pear and sand pear	柑橘類	Oranges
苹果	洋梨 日本梨 Apple	柿	Kaki or date plum
枇杷	Loquat	柘梅	Pomegranat
榲桲	Quince (Japanese)	桃	Peach
梅	Japan apricot	杏	Apricote
李	Plum (Japan)	棗	Jujube
櫻桃	Sneef cherry	葡萄	Grape
無花果	Fig	須具利	Gooseberry
胡桃	Japan walnut		

栽培一般

日本に於ては梨、葡萄、蜜柑等の外は從來一定の栽培法なるものなく、只栽培者の思ひ思ひに任せ栽培し來れるが如し。近來(明治十年以來)西洋果樹の輸入と共に學理に基ける栽培法の唱導せらるゝに至りたれど、實際の栽培者は未だ舊習を墨守し我流の栽培を爲すもの多し。

繁殖法 Propagation 從來二三の果樹の多は種子に依り繁殖せられたりき、然るに近來は果樹栽培と稱する者の多くは接木、壓條、插木等に依り其の苗を得るに到りたれども尙

自家用的に栽培するものは種子より育成するもの少なからず、繁殖の方法は元と盆栽家に盛に行れ深く研究せられたれども果樹栽培家には之の研究をなしたる者少なりしが如し勿論梨、柑橘、葡萄栽培家中には之が研究をなせるものなし。と云ふにはあらされども盆栽家の如く熱心ならざりしなり。

繁殖法 Propagation の多くは支那傳來なるが如し而して此方法は實蒔 Seeds 壓條 Layers 插木 Cuttings 接木 Graftings の四種にして芽接法の如きは西洋栽培の輸入後に専ら行はるゝに至れるなり。實蒔は總ての果樹に行はれたる法なれども、眞の栽培家は砧木用に供するものみにて他は専ら插木壓條接木等の法を採用せり。

壓條法 とは親木の根際より發生せる枝條を假曲し竹にて止め之に土を覆ひ置く法なるも稍注意するものは根の發生を速かならしめんが爲めに假曲部の下面に疵を附くるなり又枝條高くして地に埋め難きものは竹筒取法 Kind of pot layers とて一節を附したる竹筒を作り之を二つに割り取木にせんとする枝の皮に少しく疵を附げ其の疵の處に右の割

畦畔に栽培せらるゝも其實只種子若くは苗を植附けたりといふに過ぎざるものにして、其手入は殆ど之を施さず天然に一任し偶施肥する位が關の山なり。

如此從來日本に於て果樹栽培の振はざりしは、毎戸多少果樹を植附自家用に供したりし爲もこれあるべけれど、重なる原因は氣候と國民の衣食の習慣とが然らしめたるなるべし。日本の氣候は極めて溫暖にして空氣土壤は常に溫潤なれば、草木の繁茂には最も適合せるを以て到る處に山水の類を形成すれども、こは果樹には餘り宜しからず。故に之が好果を收めんには多くの費用と技術の鍛鍊とを要せざるべからざるの困難あり。又日本人の常食は淡泊清爽なる植物質多きを占むるを以て、自然その上に淡泊なる果物を嗜好するの念薄きは自然の事なり。

然るに維新後西洋文明の輸入と共に衣食住の程度も急に増進し、果物の需要も亦從つて増加し茲に初めて果樹の栽培の必要を感じ是等の栽培家も漸く出で果樹の種類も産額も年々増加するに至れるのみならず、柑類及苹果の如きは之を外國に輸出するに至れり。今茲に明治四十年の調査に

羅る柑橘類、梅、桃、柿、梨、苹果、葡萄の産額及金額を擧ぐれば左の如し。

品名	栽培見積 反別	産額	同上金額	單價
柑橘類	二、四〇〇	五、三五四	九三三	蜜柑 一、八六六 柑橘 二、四八八
梅	八、五〇〇	五、二九六	六八二	其他 一、五三三
柿	三、一〇〇	五、二九六	七七五	一、三三〇
梨	七、一〇〇	一、四三九	三三四	一、五〇〇
桃	六、三〇〇	七、七七	二二二	一、三三六
苹果	四、三〇〇	六、七〇	三三六	一、三〇〇
葡萄	三、八〇〇	三、三八	一四七	四八〇
計	八二、五〇〇		三、四九九	四、四四

尙明治四十年に外國へ輸出せる苹果及柑橘類の數量及金額を擧ぐれば左の如し。

柑類 一九、一七〇、五四七 同上價格 一、〇〇六、二三六
苹果 二、九五八、四一一 同上價格 二八七、三二二
而して其輸出先は英領亞米利加、北米合衆國、支那浦鹽方面なり。

日本に於て果物として嗜好せらるゝものは左の數種とす。

のもあつて、漸次一部に於ける思想上の變化を來しつゝある。加ふるに、生活上の壓迫のため婦人が家庭（カミヤ）を作らずして、工場などで、働いて居る者も多く、婦人の生活問題、職業問題も起つて居る。故に今後は家庭の様子も、婦人の生活も、多少變つて來たこと、思ふ。しかし我々日本人は、西洋が先きに立つて試験して呉れるので、我々は其成行を見物し、其弊に陥らぬやうにし、其長所を採用して、良好なる成績を挙げ得るの利益を有する。故によく自らを知ると所に、西洋の考察に勉めねばならぬ。しかし忠孝といふ日本國民の根本主義は、如何に家庭や社會が變つても、決して變はる事はない事を確信するのである。(完)

(文書
在記者)

日本に於ける果樹栽培の概況

總説

東京府農事
試験場長

作間餘三郎

果物を食すると云ふことは、餘程古くより行はれたる事にして今日の菓子と稱する者、未だ發明せられざる時代は

菓子の代りに此の果物を用ひたる者なり。されど一般人民の食物となりしにはあらずして僅かに高貴の人若くは兒童の間食にのみせられたりしを以て其栽培も今日の如く廣からず、多くは山村原野に自生せる者を採收し之を販賣したりしが如し。尤も昔時は(現今にても然れども)人家稠密なる都會以外に家屋敷を有する者は各戸に二三種の果樹を栽植し之を自家用に供したりき従つて一般市場の需用多からざりし爲、二三果物の外は特に栽培すべき者との觀念なく、又研究する者もなかりき。果樹栽培と云ふ聲を聞くに至りしは實に近年のことなり。さてこの昔より畑、園若くは林と稱する程の面積に栽培せられたる果樹は柑類、葡萄、梨梅等に過ぎず、其中柑類及葡萄、梨の如きは深く注意を以つて栽培せられしかども梅の如きは其の梅園何々の梅林と稱せられて大面積に栽培せらるれど多くは花を賞する目的を以つて栽培せられ果實を目的とせしもの甚稀なり。栗の如きも栽培せらるゝ者なきにあらざれども、全國に於ける産額の過半は山村原野にある者より採收せられしものなり。柿、桃、枇杷、榲桲、杏、棗、銀杏の如きは屋敷の周圍畑の

愛せられ、母としては、子に敬はれ、親切にされたのである。故に概して日本の婦人は不平を知らず、不足を感ぜず愉快の氣持を以て働き、又晩年は隱居として、幸福なる生活を送るのである。

又従順は婦人の徳として、よく行はれたが、同時に日本の婦人は勇氣に富み、戦時は勿論平時に於てもよく其特色を發揮した。武家の娘は結婚の時は長刀ナギナタ懷劍を持參するのが例で、非常の用に供し、又自己の貞操を保護し、死を要するときは、人手を待たずして自殺するためである。故に其行爲にはスバルタの婦人を連想せしむるものが多いのである。

婦人の働き場所は、家庭であつて、舅姑、夫に仕へること、子供の養育は勿論、煮焼、裁縫、洗濯、掃除等、家事は悉く主婦のなす所である、殊に清潔を貴ぶから、毎朝障子を拂ひ、疊を掃き、椽側えんがは、臺所などを水で拭くので、一日も之を廢することはない。故に室内はきれいで、塵一つ止めず、人は皆洗足で疊の上を歩き又坐るのである。故に日本の婦人は甚だ勤勉である。朝から晩まで、殆んど休む

ことなく働いて居る。

日本人は祖先を崇拜するので、家庭には必ず household shrine があつて、諸神又は佛陀又は一家の祖先及び家族の死せる者の靈の祀り、飯、茶、酒、菓物などを供へ、夕には燈明を點じて、これを拜するのである。これらの religious は婦人の任務である。而して婦人は年を取ると、其一生の義務を卒へたものとして、隱居となり、後生を願ふためにお寺詣りをする者が多い。

以上述べた所は、主もに明治維新以前の家庭生活の主要である。而して今日に於ても、大體は其特色が傳はつて居る。しかし以前の婦人は、徳育が主で、知育が不足であり活動が家庭に限られて居て、社會的には、餘り働かなんだのである。然るに一八七二年に學制が頒布せられてより、漸次女子教育も盛んとなり、其知的方面も開發せられ、其眼界も廣くなり、日本の位置が世界的となるに及んで婦人も家庭以外、國家社會に對する任務を一層多く意識するやうになり、又西洋の哲學や文學が輸入せられて、この感化を受け兩親と夫妻との別居、婦人の獨立個人主義などを唱へるも

な嫁で、結婚しては、舅姑と同居すべきは勿論、新たに得たる兩親として、肉身の親と同じやうに、孝行せねばならぬのである。故に結婚に當つては、親から娘には言ひ聞かせ「これからは向ふの舅姑を、本の親と思ふて、良く仕へよ。舅姑に孝なるは、即ち我等に孝なる所以、これに不孝なるは、即ち我等に不孝なる事であるぞ」と諭されるのである。日本では夫婦は同心一體で、一方は他の other self である。故に夫の親は、妻の親、*in loco parentis* である。娘が器量がよくて、插花、茶、琴、禮式作法、何でも出来ても、肩腰を揉む按摩の稽古が出来て居なくては、良い嫁にはなれぬと、教へた人もある。誰れの肩腰を揉むのか、言ふまでもなく舅姑のである。西洋の嫁には、舅姑と同居を始め、斯る事は、考へるも *shuddering* かも知れぬが、日本では *of course* である。それで日本では夫婦仲がよくても、妻が舅姑の氣に入らねば、この唯一の理由で離縁となる事もある。嫁は夫ばかりでなく、舅姑に仕ふべきもので、夫も自分よりは、先づ自分の親によく仕へて呉れるを、妻に望むからである。

日本では夫のことを「所天」ともいふ。即ち妻は夫を天として仕へ、よく家政を治め、後顧の憂なくして、十分に夫を活動せしめねばならぬのである。故に妻は、夫の爲めとならば、その財産は勿論、身命をも捧げて惜まぬのである。「手足の爪を放しても皆夫への爲ぢやもの」といふ思想は、皆妻のもつて居たもので、それが事實として現はれた例は幾らでもある。而して夫のために、自己を殺ぎ、あらゆる犠牲を拂つても、少しも損をしたなど、考へぬのみならず、それが役に立つた事を、何よりも喜ぶのである。

母としてはまた、その子を養ひ育て、忠孝の道を教へ、天晴美事に教育して、家名を揚げしめんことを、理想として働く。その爲には、如何なる犠牲をも辭せぬので、殊に寡婦が、夫の忘れ形身として、その子を育てるために、苦心慘憺なる生活をなす事は、よくある事である。

斯やうに日本の婦人の生活は *perpetual self-sacrifice-nunciation endurance* の生活であつた。しかし男子はそれを知らぬ顔に兎も角も婦人に要求し、婦人を虐待するのではなく、十分の同情を以て、婦人を待ち、妻としては、夫に

日本國民を支配し來れる道德の基礎である。尤も封建時代に於て、武家が政權を執り、「大名」が割據して居た時には、忠といふものは、直接其 *feudal lord* に對する忠であつたので皇室は唯神聖犯すべからざるものとして、すべての者の上に安置されて居たのである。これが明治の維新に由つて、皇帝が親しく國家の政治を總攬せらるゝに至つて、忠は直接皇帝に對する忠として、昔の有様に返つたのである。元來明治の維新の動機そのものが、大義名分を正すといふので、忠の意義を明かにし、これを實行するにあつたのである。

そこで、日本の教育に於ては、學校でも私塾でも、家庭でも、古來この忠孝といふ事が、一番に重きをおいて教へられ、今も教へられて居る。それで歴史上これが、實現せられた有名な事蹟も少くなく、顯はれて居ないでも、此精神は、國民の腦裡に浸込んで居て、何處でも、誰れによつても行はれて居るといつて可いと思ふ。これには女子も取り除けではない。

それで家庭に於ては、孝の對象として、兩親は尊敬せられ、子は自己の私害を顧みる前に、先づ親を養ひ、よく之

に仕へて、其幸福の爲に盡さねばならぬ、又從順でなくてはならぬのである。親は親で子が大きくなれば、孝行して呉れる事を期待して、子の教養のために、艱苦を厭はず全力を注ぐのである。それで日本に隱居、（如字的に譯せば、活動社會から退隱して安樂に暮すこと）といふものがあつて、子が一人前となれば、自分は隱居して、子の奉養を受け、茶、花、盆栽、園藝、謠曲、作歌などの娛樂を事として、其晩年を楽しむのである。故に親は晩年を獨立で送るために、金錢を貯ふことなく、すべての資本は子におろし、財産は子に與へて、唯子に頼つて生活するのである。故に日本では年寄を庇末にし、親に孝行せぬものは、人面獸心として賤しみ、如何に多くの金を持ち、年數があり位置があつても、人としての重要な資格を缺いて居るものとして人が共に齒せぬのである。故に日本では、西洋にて往々見るが如き、老年の寂寞、孤獨、頼り無さは、見られぬのである。

孝は子にのみ要求せらるゝのではなく、子の妻にも期待せられる。日本では舅姑を疎外するが如き嫁は、尤も不都合



日本の家庭

東京女子高等
師範學校教授

下 田 次 郎

日本の Nation は、家長主義の民族から發達したもので、今日の皇室は、史前の時代から、人民の宗家であつて、今日の國民は、大抵は史前の神話につながる頃から、皇室の臣下であつた者の子孫であるか、又は皇室から分れたもの、子孫である。この事は、現存せる日本の古い系圖の本を見ても明かである。其の他海外から歸化した者の子孫もあるが、永い間に、本來の國民と同化して仕舞つて、少しも其間に區別を存せぬやうになつた。此の如くにして、建國以



第壹卷

第叁號

來二十六世紀の久しきに及び、皇室と臣民との關係は、實に濃厚親密なるものとなり、其情誼は家族に於て見るが如きものである。即ち日本國は、家長主義の下に、家族を基礎として、發達したもので、今でも一大家族であり、皇室は其總本家で、皇帝は、其家長である。故に日本では、家族といふものに、二重の意義 Importance がある。小なる家族即ち、夫婦子供等より成る所謂家族として、及び大なる家族即ち國民としての意義是れである。是に於てこの兩者を通じて行はるゝ實踐道德の根本主義がなくてはならぬ。それは忠孝である。Loyalty filial love この兩者は同じ性質のもので、「忠臣は孝子の門より出づ」などの語もあつて、古來

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